

CASTLE of

FRANKENSTEIN



FEBRUARY

No. 10

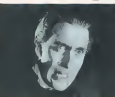
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KING
KONG
ALIVE!

LUGOSI'S
TRAGIC ADDICTION

VAN WILKINS AS THE

GREEN HORNET



EXCLUSIVE INTERVIEWS
WITH **CHRISTOPHER LEE**
AND **LON CHANEY JR.**







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BEWARE THE EYES THAT PARALYZE!!!



The
"EYES"
have it
for
JANUARY!

METRO-
GOLDWYN-
MAYER
presents
A LAWRENCE P.
BACHMANN
PRODUCTION
Starring
IAN HENDRY

CHILDREN OF THE DAMNED

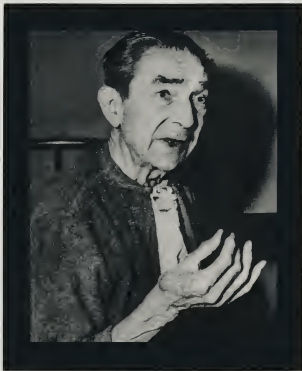
**ALL
NEW**
from
the makers
of "VILLAGE
OF THE
DAMNED"
Another
excursion
into
Terror
Supreme
and

**PROFITS
GALORE!**

With
ALAN BADEL · BARBARA FERRIS · JACK BRILEY · BEN ARBEID · ANTON M. LEADER

Screenplay by
Produced by
Directed by

M-G-M IS ON THE MOVE!



One of the last pictures ever taken of Bela Lugosi.



THE TRUE FACTS BEHIND LUGOSI'S TRAGIC DRUG ADDICTION

by
Barry Brown

Bela Lugosi's death from a heart attack ten years ago, an August 16, 1956, did not come as an overwhelming surprise, but, rather, as an inevitable éclaircissement of a tragic twenty-year siege of narcotics.

In 1957, a film titled **HATFUL OF RAIN** was released. In its early stages it had been an Actors Studio improvisation project which was developed and expanded by playwright Michael Cazzo. Johnny Pape (Don Murray) is a GI who was treated with morphine to relieve intense pain gained from battle wounds. After discharge, he discovered that, due to his dependence on morphine, he has become an addict. The remainder of the film deals with the struggle to combat this addiction and closes with Pape's entrance into a hospital. This dramatization was not unlike the calamitous non-fictionalization of Bela Lugosi. Lugosi's struggle lasted a third of his lifetime and climaxed with a moderately triumphant return to prominence.

In 1935, while working at MGM on **MARK OF THE VAMPIRE**, Lugosi began receiving doses of morphine under legal medical attention to relieve what he later described as "shooting pains in my legs." When he was refused additional treatments of the drug, Lugosi established underworld sources for obtaining the narcotic. He developed a strong habit during the following three years. "I knew after a time it was getting out of control," recalled Lugosi during a 1955 interview with a *Los Angeles Times* reporter.

In 1938, Lugosi took a trip to England where he "heard of a drug less harmful than morphine." The new drug Lugosi found was metha-

done (short for methadone hydrochloride), a white powder stimulant very similar to morphine in its effect. Today, methadone is widely used in withdrawal cures by such treatment clinics as the Lexington Addiction Research Center. Administered in small doses exclusively, it can ease the painful symptoms of withdrawal.

"I smuggled a big box of it back," stated Lugosi. "I guess I brought a pound." From then until the early Fifties, Lugosi's nervous system was made to adapt to methadone and Demerol, a potent morphine-like synthetic which he first used in the late Forties. Demerol (short for meperidine hydrochloride) is a colorless liquid that can be dissolved and taken in a glass of water. Even with the switch to these substitutes, prolonged usage took its toll on Lugosi, who said later, "I didn't eat. I got sicker and sicker."

During this time, his fourth wife, Lillian, did her best to aid her husband in an unpublished recovery. She persistently reduced his methadone doses to smaller quantities, and this period was undoubtedly an ordeal for her as well. Feeling, perhaps, that she had accomplished a great deal, Lillian Lugosi then left Bela, who had seemingly relinquished his dependence on drugs. Her cure was almost identical to the treatment Lugosi would have received in an addiction center.

But, psychologically, Bela was still unprepared to throw himself back into his career. He later described the experience this way: "She gave me the shots. And she weaned me. Finally, I got only the bare needle. A fake shot, that's all. I was done with it. Then she left me. She took our son. He was my flesh. I went back on the drugs. My



heart was broken."

After his divorce from Lillian in 1953, and the subsequent court decision that awarded Bela Jr. to her, Lugosi lived in an apartment at 5714 Carlton Way. On April 21, 1955, accompanied by writer Manley Hall, who had aided in Lugosi's support since the divorce, Bela entered Los Angeles General Hospital's mental health and hygiene department and requested that he be committed for treatment. At this time, Lugosi's weight was an appalling 125 pounds, a sharp contrast to his former husky and towering frame.

Fast legal provisions were arranged. Lugosi spent the night at General Hospital and, on the next day, April 22, he attended a 45-minute court hearing in which he pleaded for treatment at a medical center. Superior Judge Wallace Ward granted that Lugosi be committed to Metropolitan State Hospital in Norwalk, California, for a minimum of three months or a maximum of two years.

The news media was comparatively uncompromising in Lugosi's case, plastering front pages with headlines such as "Bela Lugosi Ad-

Continued



The former Lillian Lugosi and Brian Donlevy shortly after their wedding last year. Lugosi's wife aided in his recovery.

The Hollywood apartment house where Lugosi died.



mits He's Used Narcotics For Twenty Years" and "Bela Commits Himself As Dope Addict." Psychiatrists at General Hospital at first refused to answer any questions about Lugosi's condition or the nature of the drugs, but within a month after the first public word was released, all known details of his unfortunate experience had been exploited.

Lugosi's professionalism and strong will prevailed throughout his tragedy, however, and on August 2, 1955, he passed a staff health examination. On Friday, August 5, 1955, after spending 105

days in the hospital, he was released. In an interview with Newsweek, Lugosi stated that his rehabilitation was "the greatest thing that ever happened to me."

Fifteen days later, he began work on United Artists' **BLACK SLEEP** along with Basil Rathbone, Ian Chaney Jr., Akim Tamiroff, John Carradine and Tar Johnson. (Johnson appeared with Lugosi in all the films of his post-narcotics career.) Seven days after beginning **BLACK SLEEP**, on April 24, 1955, Lugosi married his fifth wife—Hope Linninger, a clerk in a film studio editing department who had

been a fan-correspondent of Lugosi since the Thirties. They moved to an apartment at 5620 Harold Way, which lies between Hollywood Boulevard and Sunset Boulevard in Hollywood. The 73-year old actor was completely recovered though old age was now seriously hampering him. He was deaf in one ear and suffered from arthritis. Nevertheless, he starred in Banner Productions' low-budget **BRIDE OF THE MONSTER**. Released in February of 1956, it also featured a gorilla and Tar Johnson.

Nat much later, Lugosi accepted a supporting role in what was to become his last film—**PLAN 9 FROM OUTER SPACE**. The stars were Tam Keene (1896-1963), Gregory Walcott, Vampira and, of course, Tar Johnson. Lugosi played a scientist in contact with outer space invaders who entered the bodies of deceased Earth citizens. The film was not released until July of 1959.

On a quiet evening on August 16, 1956, Hope Lugosi left the apartment on Harold Way to buy groceries at a store only a few blocks away. Bela was in bed resting. She headed home around seven o'clock, little realizing that an hour or two later she would be saying, "He didn't answer me when I spoke so I went to him. I could feel no pulse! Apparently he must have died a very short time before I arrived. He was just terrified of death. Toward the end he was very weary, but he was still afraid of death. Three nights before he died he was sitting on the edge of the bed. I asked him if he were still afraid to die. He told me that he was. I did my best to comfort him, but you might as well save your breath with people like that. They're still going to be afraid of death."

Bela Lugosi, filmdam's disdained but beloved Dracula, had died of a heart attack at approximately 6:45 PM. He was buried two days later at Lot 120 in the Gratta section of Holy Cross Cemetery.

Lugosi's career was filled with ephemeral film plats which all sprang from his an ethereal characterization . . . a cinema milestone . . . **DRACULA**. He died without achieving his greatest wish: to be acknowledged and revered for his dramatic talent. Like the fatalistic suicide of Marilyn Monroe, Lugosi's tragic pilgrimage through the dreary drug world once again proved Hollywood's misuse of true talent.

—Barry Brown

SHOOTING AT THE STARS



PLAYED COUNT
DRACULA IN
"DRACULA"
ON BOTH STAGE
AND SCREEN

HEIGHT
6 FT. 11 IN.
WEIGHT
179 LBS.
EYES
DARK BLUE
HAIR
DARK BROWN

ALSO
PLAYED IN
"MURDERS IN
THE
RUE
MORGUE"



FOREST
AGES
MCGINN

PLAYED IN
EARL CARROLL'S
STAGE PLAY
"MURDER AT THE VANITIES"

Bela Lugosi

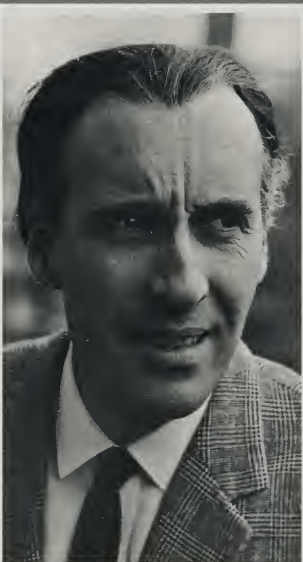
STARRING WITH
KARLOFF in
"BLACK CAT"



BORN IN
LUGOSI,
HUNGARY,
OCT. 29, 1884,
SON OF
BARON
LUGOSI
A BANKER

CoF interviews:

CHRISTOPHER LEE



Have you ever sat in a darkened room with...

the Frankenstein Monster... the Mummy... Fu Manchu... DRACULA!!!!?? It may not sound like a healthy proposition, but if they are all one person, and that person is tall, darkly Italian-looking Christopher Lee, then the experience could hardly be more enjoyable.

I recently spent an afternoon at Mr. Lee's London home (next door to where a certain Mr. Boris Karloff used to live... scurrilous rumors have it that Boris moved out because he couldn't stand the thought of living next to a horror film actor!) and interviewed him for *Castle of Frankenstein*. Like Karloff, Chris Lee favors the tweeds and mustardy colors of the English gentleman, but whereas Boris could hardly be mistaken for anything else, Chris, with his commanding height and sinister brown eyes, appears much more European. He is, however, most charming and speaks with cultured and eloquent voice, of whose rich tones Hammer foolishly deprived us in *DRACULA*, *PRINCE OF DARKNESS*. As he speaks he demonstrates a self-confidence and a self-awareness of his capabilities which a less understanding spectator (for so one feels) might take for immodesty. Fortunately, he is also very tolerant towards interviewers equipped with CoF-type, no-work tapes. In fact, throughout the entire interview, he did nothing more menacing than draw on a very large cigar.

Also present was Lee's attractive Danish wife, Birgitte. Mrs. Lee's large friendly eyes and vaguely bohemian appearance suggest an artist, which indeed she is (see CoF6). Recently, she drew a sketch of her famous husband in his Dracula role.

The Lee's apartment is spacious and homely. Abundant book-shelves display every taste; from tomes on classical sculpture to mainstream novels as more suitable CoF are like "*Best Black Magic Stories*."

After our talk, Chris accompanied me to the subway, with the intention of buying himself a pen with red ink (at which revelation all kinds of nasty CoF-type jokes about tapping a consentient jugular vein, occurred to me). As we left, I made the acquaintance of the third member of the Lee family—cute, dark-haired babygirl, Christina. When she saw her Dad, foremost Terror of the Age, she was all smiles, but as soon as your innocent-minded CoF reporter extended a friendly claw, she cowered back in fright. I ask you... is that fair?

—M.P.



INTERVIEWER:
MIKE PARRY

CoF: Perhaps you could begin by telling us how you become an actor.

Lee: My first appearance on the stage was at the age of nine—and, subsequently, ten, eleven and twelve—in the annual school play at my preparatory school, Summerfields, Oxford, where we used to present a Shakespearean play once

every year, in the winter. I played Cossius. I played the Dauphin in *Henry V*. I played Mowbray in *Richard II*. I forget what the other one was now, but I remember very well that my colleague on all these occasions was Patrick MacNee, who is now, of course, very well known as a result of playing in *The Avengers*. That was my first ap-

pearance; then there was a gap of some considerable amount of time . . . I would say seventeen years, I suppose, if you include the war, of course. And when I was demobilized after the war, I didn't really know what I wanted to do. I suppose at the back of my mind was always this idea of becoming

Continued



Sania (Barbara Shelley) and Rasputin (Christopher Lee) in scenes from **RASPUTIN**.

an actor, but it had not really come to the forefront. Until, one day, I was talking to my cousin, who was Italian Ambassador in London, at lunch and he said, "Have you made up your mind what you want to do now?" and I said, "Well, no, I haven't really. The people I worked for before the war offered to take me back at the princely sum of 300 pounds a year, and I'm not very interested in doing that." He said, "Have you ever done any acting? Have you ever been in the theatre?" And I said, "Only as a boy." "Does it interest you?" And I said, "Very much indeed." "Well, why don't you do something about it?" And suddenly the idea caught on and I thought, why not indeed? He said, "I'll give you an introduction to a friend of mine, who is the head of Two Cities Films." A man called Felipo del Giudice, who was an Italian lawyer who has virtually taken over the Rank Organization. A very brilliant man who, alas, died a couple of years ago. I went to see him and he said, "Yes, you're just the sort of person we're looking for, we'll give you a contract." So I was under a seven year contract to Rank and that is really how I started.

CaF: How did you get your role in **CURSE OF FRANKENSTEIN**?

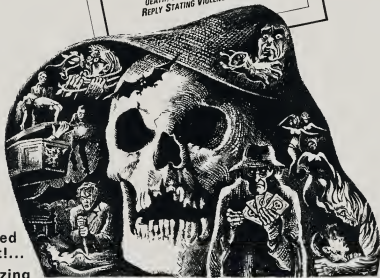
Lee: I'm always being asked this, and I can never give a completely satisfactory answer. I had been an actor for about ten years. I had been in every kind of thing you can think of—weekly rep, television, television films. Best grounding for a film actor, of course, is television films, in leading parts eventually. I had done one or two films playing slightly bigger parts as the time went on, but nothing really outstanding or demanding until I got the part of the French aristocrat in **THE TALE OF TWO CITIES**, which was, of course, a very villainous character played by Basil Rathbone in the Ronald Coleman version. I suppose, you might say I started my career of villainy in that particular picture. At the same time this was going on, I think I'm right in saying this, the idea of *Frankenstein* came up with Hammer. They were looking for someone to play The Creature . . . they obviously wanted a very tall man, a man who had some knowledge and experience of movement and mime and who was able to act without speaking if necessary. My agent suggested me. I went up

Continued



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scared out of you by
Dr. Terror*

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Fright!...

Freezing
Terror!...

Screaming
Nightmare!

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SCREENPLAY BY

MILTON SUBOTSKY





Nevenka (Dahlie Lovi) and Kurt (Chris Lee)
in **WHAT!**



WHAT!



Director Terence Fisher gives instructions to Chris during
filming of **DRACULA, PRINCE OF DARKNESS**.

to see them, and they said yes. It was as simple as that.

CoF: You seem to neglect television nowadays . . .

Lee: Live television? Yes, I practically never do it. First of all because I have very little experience. My time is almost entirely occupied, to the exclusion of anything else, in doing films in various countries. I lived in Switzerland for almost three years which cuts out the idea of doing anything over here. I am primarily a film actor as opposed to a theatrical or television actor . . .

although I presume one could work equally well in either medium. I have the experience to do so . . . it's merely a matter of the technical knowledge, and that's merely a matter of training and doing a bit. Also, because the right kind of subject for me very rarely seems to come up, and I am not awfully impressed with the standard of production and the kind of plays they do show on television. I think the acting is extremely good, but I don't think the plays are awfully good and that the producers are awfully good. That

sounds condescending, but what I really mean is that they don't produce the right kind of play often enough these days, and certainly not the right kind of play for me. Perhaps some of these **TALES OF MYSTERY AND IMAGINATION**, but I was never approached. I may

have been out filming or out of the country or something. It's really a question of everything combining at the right time: me being here, not making a picture, having the right subject, choosing it, saying yes and everything from there on being okay. This simply has not happened up to now. I have been approached about hosting a science-fiction series, if and when it's made, by the BBC, probably the beginning of next year, and possibly performing in some of them, which I am quite prepared to do. I have been approached about doing two television series in America. There's an interest in me appearing in **THE GIRL FROM U.N.C.L.E.** in one of the guest-star spots. It's a question of negotiation and arranging the right time. Similarly, I've been asked to play a character called Maximus in a complete series which might take six months to film. I'm quite willing to do this as it's a very interesting character—an Englishman who is very badly wounded in the Battle

Continued



Chris Lee's **CURSE OF FRANKENSTEIN** characterization . . . a type of role he does not plan to repeat in the future.



Kharis (Chris Lee) intones prayers while the princess (Yvonne Furneaux) is prepared for embalming in *THE MUMMY*.

of Britain, so badly wounded he never dare show his face. He is an actor—so that every time you see him in the story he is somewhat different, he never shows his real face. It's a question of the sponsor saying all right, making the pilot, having it accepted, finding the right stories. The writer, Leonard Starr, wants me to do it. This is all a question of negotiation and finding the right time. If you ask me why I haven't appeared on British television, I have given you most of the reasons, but also because it's a medium with which I am not familiar. I don't want to do live television with all its attendant problems when there are other things to be done which are more interesting.

CoF: How deep do you go in approaching character?

Lee: Well, it depends entirely on whether it's a fictitious character or not. With an historical character one obviously has a certain amount of help from writings and from history and from what one really knows about the character—as in the case of Rasputin, for instance. I did read a bit on the subject, but the more I read the more complicated it became. He was such a contradictory character; everybody has written so many different things about him, and none of them agree. Consequently, I had

to rely to a certain extent on my own ideas about what I thought the man was like. Approaching a character is completely creating in your own mind how you think that character would react, behave, walk, talk, sit down, move, think, speak . . . and then, within the limitations of the script and what you are told to do by the director, the sets and everything—your colleagues of course—and the lies that come back to you, you build up the part in your mind. With the basic knowledge you have of how the character should be, providing everybody agrees on it, plus the script, plus the story, you create a personage . . . like painting a picture, like writing a piece of music. I try to immerse myself completely in it so that I am no longer me but I am the person, the character. I think every good actor does this, or should.

CoF: You seem to have a technique of underplaying in a genre where most actors immediately start overplaying . . .

Lee: Possibly because I think more than show. Obviously, there are occasions in this type of picture where one has to do something and show something very blatantly, very obviously, which is going to fill the screen, which is going to have tremendous explosive impact. You can't do this by underplaying,

of course, unless it's very carefully and brilliantly done, with all the time in the world . . . which there seldom is with this kind of film. I underplay rather because I think so hard, and it shows in the eyes and in every little movement of the face and figure . . . which I attempt only when it means something. I believe in thinking, listening and standing still unless one really has to do anything. When the action comes, it should be quick, decisive—violent, if necessary—but always absolutely full of meaning. One should never do anything unless it's absolutely essential; when you do need it, it's that much greater. That may be why you think I underplay. I don't really underplay. Sometimes I overplay if it's necessary, depending on how the particular mood of the scene should be put over. Basically, I think it is again a question of the screen actor thinking and showing it in his eyes as opposed to the stage actor who actually does more physically.

CoF: At the moment you seem to be specializing to a great extent. Other actors who have done this seem to have had unhappy careers in the end . . . Lugosi, for instance . . .

Lee: Well, there are reasons for this which don't apply to me. You're referring to, or I presume you are,

Continued

Can a
Pharaoh's evil
prophecy
reach out
across 4000
years to
enslave...
to kill...
to menace
YOU?

It SEES without
EYES!

It TALKS without
a TONGUE!

It LIVES without
BREATH!

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Produced by **MICHAEL CARRERAS •** Associate Producer **ANTHONY NELSON-KEYS •** A HAMMER FILM PRODUCTION
A UNIVERSAL-INTERNATIONAL RELEASE

the fact that Lugosi took drugs. This is a very sad story, but people like Vincent Price are certainly not unhappy, and Boris Karloff, who is now nearly eighty, is far from unhappy. What you are suggesting is that actors like myself who play in these very specialized pictures, play very specialized parts, are by this so shackled and restrained to this particular area that they become discontented. Obviously, I don't always do what I want, and I don't always play the part that I want. Sometimes, I don't even play it the way I want to play it, depending on policy, finance, budget, schedules, heaven knows what—there are lots of reasons. Generally speaking, if I play a

part, it's because I want to play it, because I find it interesting, because I find it a challenge, because I find it worth doing, because I find there's something I can do with it or because I like the story. And, after all, if you can specialize, isn't this all to the good in an era and an age when so many people are doing the same thing all around you, conforming to a pattern and an image? If you can be different and specialize, have your own corner, I would have thought this was far more satisfactory as an actor and far more likely to help you to last in the long run, far longer than most people, who come up and flash past and maybe last for four or five years, which after

all is very nice for them because they make a lot of money, but it isn't basically a career or a living. I am not discontented because I am satisfied with what I do, and I think, most of the time, I manage to bring it off. I am not unhappy, I am not miserable in any respect at all. The only thing is I feel some of these pictures could be done better, have better production values, more money spent on them, more care taken. I feel one could make it in ten weeks instead of six, make it for two hundred thousand pounds instead of one hundred thousand. This, of course, isn't my pigeon at all; this is a question of higher up decisions by the producers and the distributors. But I

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 and **"DRACULA!"**

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 Directed by TERENCE FISHER • Screenplay by JIMMY SANGSTER • From a play by Barre Lyndon • A PARAMOUNT RELEASE




am only discontented when I find a part that hasn't been properly realized or a story that hasn't had its full potential. This makes me unhappy, if you like, but I'm certainly not unhappy specializing. If you are a specialist, you're almost on your own, and, therefore, when anything comes along, it's always offered to you, as is the case with myself. Obviously, I would like to do other things. Sometimes I would like to break away, but as long as something is worth doing, I'm prepared to do it.

CoFi: Have any actors influenced you . . . or, perhaps I should say, which actor do you admire?

Lee: I admire certain actors like

Continued



DR. TERROR'S HOUSE OF HORRORS (98 min.
—Amicus, Para.—1965).



CORRIDORS OF BLOOD

DRACULA, PRINCE OF DARKNESS



Paul Newman very much. I think he's a brilliant actor. Henry Fonda is also a very fine actor. Anthony Quinn is a superb actor. None of them really do the kind of thing I do. I'd like to see them try, as a matter of fact . . . it would be interesting. I, on the other hand, have seldom done anything that they can do. I feel perhaps that they might find it more difficult to play the parts that I play than the reverse. That, again, may sound rather conceited—it's not meant to. It's just that they haven't tried it, and I think the other is more easy to play, let's put it that way. There's more to help you, because you're there playing real, true characters and I seldom do. I admire those actors, but they don't influence me. They don't affect my performances because they're not the kind of thing I've ever done. I would say that of the actors who have influenced me in any way, Conrad Veid undoubtedly comes to mind, and Lon Chaney, the father, to a minor extent because I haven't seen very much of what he did. Let's see who else . . . Bogart, perhaps. Again, the essence of the man who stood still and thought. You might say that these three people I've mentioned are three actors from whose performances and interpretations I can learn a lot. Movement: the movement of Veid, his immobility, his stillness, the use of his eyes—the same applies to Bogart; the impact and effect of an actor like Chaney with his brilliant physical work. I try and put my own stamp on everything, of course, and I try and do it in my own way, my own individual way, because, after all, it is me. It can't be anybody else. I'm bound by what I look like and how I move and how I talk to a certain extent, naturally, but I think that these three have had a great deal to do with my interest in these kind of parts.

**TO BE
CONTINUED**

KONG



LIVES!

ONCE AGAIN, Life imitates Art. Under the headline, "HINT 25-FOOT APE IN ASIAN JUNGLE," the following Reuters story from Kuala Lumpur, Malaysia, found its way into American papers last August.

"Rumors about a 25-foot-tall ape deep in the Malayan jungle are being published in newspapers

Continued



here. The Malay Mail said there was talk in a village near Segomot of a shy, harmless, giant with 18-inch footprints living in the jungle, possibly under pressure from advancing civilization and loss of feeding grounds."

What an opportunity for some Carl Denham of today! An expedition into Malayan wilds for the eighth wonder of the world!

And Foy Wray . . . please watch your step.

—Chris Steinbrunner

The Kong expedition. Will some similar expedition set sail to Malaya in search of the rumored real-life Kong?





The original sketch for a scene deleted by the Production Code. Ironically, the scene was intended as comedy—with Kang tickling Fay Wray. Because of recent code changes, this scene, which was filmed, could probably be re-instated into the movie. Other cuts involved a woman dropped to death by Kang and a villager that Kang devours. Though the film industry shows more intelligence with the passage of time, TV maguls continue to regard audiences in the same manner that the movie world did a generation ago. Is this the reason why theaters are regaining their popularity—or is it merely a "secret" agreement made by the rival industries?

Recently, CoF cornered Lon Chaney Jr. at Florida's Empire Studios and popped some quick queries at the gentle giant just before he boarded a plane to return to California. Here are Lon's candid responses to this interview-on-the-run . . .

CoF: You've appeared in over 130 films. Which role did you find the most satisfying . . . creatively?

Chaney: I guess it was **THE WOLFMAN** . . . since at that time it was totally new. The makeup took around four hours almost as long as the Frankenstein Monster. But the studio received more mail for me during that period than any other star. It also got me a contract at Universal, and they immediately rushed me into a Frankenstein picture. And also Lennie in **OF MICE AND MEN** . . . because it was really my start. I've enjoyed others . . . including some of the early Westerns. There have been quite a few.

CoF: And on the other side of the coin . . . ?

Chaney: For me, **THE MUMMY**. In those three pictures, I was completely covered from head to foot with a suit and rubber mask; the only thing that was exposed was my right eye! In the last of that series, the temperature was in the upper nineties! It was so hot that I went to my dressing room between scenes, opened a refrigerator and lay down next to it. It was my only relief from the heat. But I guess from the horror aspect, the character was okay . . .

CoF: Would you like to direct if you had the opportunity?

Chaney: I'd like to try. I think almost every actor would, but . . . whether I would want it permanently or not . . . well, I think I've had my ups and downs, but I'm okay with acting.

CoF: You're happy in the horror field . . . and you seem to like to continue with horror roles as in **HIGH NOON** and **OF MICE AND MEN**?

Chaney: I might be a heavy dramatic part either way, then, but nothing is more dramatic than horror.

CoF: What do you think of the current state in horror films?

Chaney: There isn't enough suspense about it. Today a ghost can just gore of it, and a zombie can should kill only if it's done to it or something. A horror film should be a little more seriousness. That is, it should be believable—or almost anyway.

CoF: Of all of your horror co-stars, which have you most enjoyed working with?

Chaney: There have been so many good people and wonderful actors, I couldn't pick just one. All those who helped me personally. Karloff is a friend of the family—among many, many others.

CoF: Before we end this, could we talk a bit about your father, who seems to have achieved almost legendary status in the past decade . . .

Chaney: I'd like to, but we don't have any time left . . . and I thought this was supposed to be my interview.

CoF: You're flying back to the West Coast this afternoon?

Chaney: Yes, I'm leaving for California in an hour, but I'm sure I'll be back in about three months—if not for Empire Studios, then just to do some fishing. **END**

an interview with
LON CHANEY JR.

BATMAN

BATMAN. The motion version of the Dozier **BATMAN** offers same expected changes from the TV series: clarity of image, continuity of storyline, a uniting of the four major Batvillains, location footage (at Marineland and elsewhere), a Batboat and a Batcopter.

The surprises are few: Lee Meriwether, replacing Julie Mewmar, comes in on little cat feet and makes the Catwoman character completely her own—purring, hissing and licking her way through the role. Commissioner Gordon, Alfred, Chief O'Hara and Aunt Harriet, oddly, seem to be thrown in as nothing more than spear-carriers. There's an effective James Bondish main title sequence instead of the Kane-styled TV animation which puts four-year-olds in ecstatic trances. A labored attempt of political satire comes replete with Lyndon Johnson impression (uncredited), and a clever use of stock footage brings to mind the manner in which similar footage was employed in the film version of Genet's **BALCONY**.

One imaginative sequence shows the villains and henchmen flying Disney-like across the Gotham night on large jet-powered umbrellas. The burning question about Batman's sexuality is neatly answered with a funny cheek-to-cheek love scene between West and Meriwether, who both succeed in striking exactly the right note of parody. Lorenzo Semple Jr.'s screenplay manages to drop a distracting double entendre at this point which once again betrays the Batfilmmakers' misunderstanding of Camp.

Burt Ward continues to come on like some minor-league Harlan Ellison (who, come to think of it, would have made a terrific Robin). It's Camp for Burt to legally change his last name from Gervis to Ward (Bruce Wayne's young ward, Dick Grayson, get it?), but does Camp also allow him to be a bad actor?

The film abounds in minor annoyances—like the odd discrepancy between the Penguin's war-surplus submarine and the model of same used in underwater scenes; the naticably wrinkled cyclorama in the studio tank; and the intentionally corny lines which really are corny ("Sea, Batman! Get it? 'C' for Catwoman!").

Hey, whatever happened to Howdy Dooddy?

—Eliab





the Adventures of **RAT PFINK and BOO BOO**

When CEEBEE BEAUMONT, girlfriend of singing idol LONNIE LORD, is kidnapped by THE CHAIN GANG, Lonnie and his friend TITUS TWIMBLY swing into action. They become the mighty costumed superheroes RAT PFINK and BOO BOO. Champions

Continued



Filmed in
REGULARSCOPE
BLACK
and
WHITE




Rot Pflink and Boo Boo on a personal appearance tour.

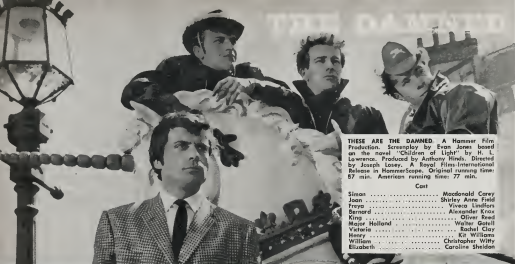


of Women and Children Everywhere. Between rock & roll songs at wild wotusi go-go parties, Rot Pflink and Boo Boo search for Ceebee in their Rotcycle. After many harrowing escapes they finally rescue Ceebee and end The Choin Gong's reign of terror — only to face the fanged fury of KOGAR THE APE, escaped from a jungle compound. But Rot Pflink saves the day as well as Ceebee from the escaped ape and oll zing over to the city-wide parade held in their honor, as once again Rot Pflink and Boo Boo prove that Crime Does Not Poy! END





Kagar gets set to fight Rat Phink in THE
ADVENTURES OF RAT PHINK AND BOO BOO.



THESE ARE THE DAMNED. A Hammer Film Production. Screenplay by Evan Jones based on the novel "Children of Light" by H. L. Lawrence. Produced by Anthony Hinds. Directed by Joseph Losey. A Royal Films-International Release in HammerScope. Original running time: 87 min. American running time: 77 min.

Cast

Simon	Macdonald Carey
Joan	Shirley Anne Field
Fraya	Vivica Lindfors
Bernard	Alexander Knox
King	Oliver Reed
Major Holland	Walter Gotell
Victoria	Rachel Clay
Henry	Kit Williams
William	Christopher Witty
Elizabeth	Caroline Sheldon



It has been said that film companies often do not realize quite what they have. We all remember how Metro treated **VILLAGE OF THE DAMNED** until they realized they had a sleeper on their hands. Vadim's **BLOOD AND ROSES**, Zemon's **DIABOLICAL INVENTION** (FABULOUS WORLD OF JULES VERNE in U. S.) and Pollock's **ICARUS** will voyage TO THE END OF THE UNIVERSE) are some other quality films which have been poorly handled by American distributors. Most recent case in point: the Hammer production **THE DAMNED**. Rushed through production in 1961 and left on the shelf for 16 months, it's never been seen outside England until last year, despite its great reception at the 1964 Trieste festival and the many rave reviews it's received both here and abroad. Columbia Pictures, apparently under the impression that "it's" stands for "second-feature," premiered the film on NY's 42nd Street as **THESE ARE THE DAMNED**, a co-feature to the dreadful **GENGHI KHAN**. After the reviews came in, Columbia hurriedly switched the picture to its artsy affiliate Royal Films-International and poked it off to an art-house (still second-feature, of course) without restoring the 10 minutes of footage they had unceremoniously lopped off for easier double-billing.

The serious nature of **THE DAMNED** marks

a departure from the usual Hammer formula. Ironically, Hammer's only other "significant" work, **NEVER TAKE CANDY FROM A STRANGER**, also had distribution trouble in America. **THE DAMNED** is basically concerned with the Bomb and the kind of society which could have produced it. Despite its fine camerawork, music score and acting, the film belongs entirely to director Joseph Losey. His comment on the atomic age is bitter, absorbing and powerful, transcending the limitations of the original novel. From the beginning an atmosphere of impending doom is established as an American tourist (Macdonald Carey) is assaulted by a gang of leather-jacketed teddy boys in a rundown Victorian seacoast village where an idealistic sculptress (Vivica Lindfors) and a disheveled scientist (Alexander Knox) reflect upon an "age of senseless violence." Knox helms a disturbing experiment in which radioactive children are locked underground beneath a forbidden military installation. Watched by countless television eyes in an isolated world of pre-recorded mechanized life, the children are in preparation for the "inevitable" day when the human race commits mass suicide via nuclear war.

Losey's striking use of visual suggestion through twisted modern sculpture furthers the tension, and his exciting yet moving handling

of the apocalyptic final sequences is genuinely impressive. Symbolism is rampant throughout, in references to royalty in the children's names . . . the Victorian backgrounds against a modern rock score . . . the bird-like sculpture, roaring motorcycles and the helicopter at the climax. The sculptress (not found in the book) is an excellent addition, and Miss Lindfors gives a superb performance. Oliver Reed's sympathetic portrayal of the blistering gang leader is quite different from his usual role.

But, finally, it's Losey's directorial technique which gives the film its impact. Isolated scenes burn themselves into the memory—Elizabeth Frink's sculptures overlooking the ocean; the faceless, mindless radiation-suited soldiers intruding in a child's world; the children's first reaction to the outside world they've never seen and other beautifully done sequences. **THE DAMNED** is a sad poem; a vision of a world of corruption, fear and broken scientific promise. It's not an angry vision, but a disillusioned one which holds little hope for the future, if any, with an ending of shattering grimness and frightening implications. Certainly it's one of the most important films in recent years, far above the disappointing level of recent Hammer films and worthy of comparison with **LORD OF THE FLIES**, **PARIS BELONGS TO US** and **DR. STRANGE-LOVE**.

—Joe Dante

THE CURSE OF THE FLY

CAST

Henri Delambre.....Brian Danlevy
Patricia Stanley.....Carole Gray
Martin Delambre.....George Baker
Albert Delambre

Michael Graham

Inspector Ranet.....Jeremy Wilkins
Inspector Chares.....Charles Carson
Tai.....Bert Kwouk
Wan.....Yvette Rees
Madame Fournier

Rachel Kempson

Judith.....Mary Manson
Hotel Manager

Warren Stanhope

Porter.....Arnold Bell
The Creature.....Stan Simmans

THE CURSE OF THE FLY. A beautiful opening image of a window shattering in slow motion as a girl escapes an asylum is worth watching—before one walks out. The rest of the film compounds Forties melodrama (disfigured women playing the piano at dead of night, neurotic musicians marrying into *A Family With A Secret*) with Republic serial (cardboard laboratories for teleportation) without achieving the brash conviction of either. Nothing is less riveting than a CinemaScope medium-shot, and Dan Sharp's direction consists of little else. The cold stare of his camera does render at least one gripping scene when Carole Gray peers into padlocked out-houses from which emanate inhuman cries. Otherwise, the script seems determined to justify an endless parade of disfigured faces and malformed bodies. Considering the obvious implication that something more unpleasant is in store, Brian Danlevy's fate is somewhat of an anticlimax. However, like almost everyone else, he is ruthlessly disposed of.

—J. Ramsey Campbell



ABBOTT AND COSTELLO MEET FRANKENSTEIN—
(83m.—Univ.—1948).

FRANKENSTEIN

movie guide

Bela Bartok, Charles Fort and Yves Tanguy never had the opportunity to read the FRANKENSTEIN TV MOVIEGUIDE, but you do . . . so onward! Excalibur! . . .

GAME OF DEATH, A (72 min-RKO-1943). See- and RKO version of "The Most Dangerous Game." Richard Connell's short macabre adventure about mad count who hunts human beings on remote tropical island. Despite limited budget, exciting, generally good job. Directed by Robert Wise. John Leder, Audrey Long, Edgar Barrier.

GAMMA PEOPLE, THE (77 min-Warwick-1956). Decidedly offbeat, quite interesting and sometimes exciting British fantasy. Reporters Paul Douglas and Leslie Phillips are lost in mythical country where gamma-ray machine turns children into perverts or imbeciles. Uneven but imaginative, beautifully photographed and well acted with provocative political and if overtones. Directed by John Gilling. Eva Bartok, Walter Rilla, Martin Miller.

GASLIGHT (114 min-MGM-1944). Film version of Broadway's *Angel Street* brought Oscar to Ingrid Bergman and art direction. Absorbing mystery as man plots to drive his wife insane. Jack Neuman parody of this film resulted in low take which took years to settle. Charles Boyer, Joseph Cotten, Angela Lansbury.

GAZERS, THE (102 min-MGM-1960). Black comedy based on Alec Coppel's play. It meditates on the idea of trouble which Henry Cavill, the theme. Glenn Ford, Debbie Reynolds, Col. Reiner, Don Maronde.

GENII OF DARKNESS (77 min-AIP-1960). Maximalist continuation of *Nosferatu* the Vampire series. German Robles.

GENIUS AT WORK (61 min-RKO-1946). Un-funny comedy-mystery about nitwit radio-crime reporters Alan Carter and Wally Brown, who go after killer. Lionel Atwill, Bela Lugosi and Anne Jeffreys are out of place in this low-grade item.

GENTLEMAN FROM NOWHERE, THE (65 min-Col-1948). Insurance agents seek ambusher who has assumed passing new identity in this minor mystery. Warner Baxter, Fay Baker, Lola Van Foster.

GENTLE ART OF MURDER, THE (159 min-Embassy-1952). French film with interesting plot idea: man goes to see three-part movie each sequence deals with crimes similar to his own plans. Michele Morgan, Edwige Fenech, Annie Girardot, Richard Todd, Jean Servais, Danielle Darrieux.

GHOST AND MRS. MUIR, THE (104 min-Fox-1947). Leisurely-paced supernatural drama; lonely widow visited by ghost of her deceased, slight romantic fantasy. Gene Tierney, Rex Harrison, George Sanders.

GHOST AND THE GUEST, THE (62 min-PKC-1951). Poor comedy about honeymooners' problems with ghost. James Dunn, Florence Rice.

GHOST BREAKERS (85 min-Fox-1940). Good Bole Hope comedy-thriller as speak-chaser Hope arrives at Paradise Island, sea captain, slight romantic fantasy. Gene Tierney, Rex Harrison, George Sanders.

GHOST CATCHERS (68 min-Fox-1944). Fast and funny grade-B comedy thriller as Ole Olsen and Chic Johnson get mixed up with ghosts and haunted house. Directed by George Marshall. Team made two few movies. Martha O'Driscoll, Lea Corliss, Anna Devine, Lon Chaney, Gloria Jean.

GHOST CHASERS (59 min-Mono-1951). Low-grade comedy-mystery as Bowery Boys break up phony spiritualist racket with usual morose puns and melodramatic. Lee Garney, Monte Hall, Lela Bliss.

GHOST CRAZY (66 min-Mono-1944). Also titled *Crazy Knights*. East Side Kids and others run amok in haunted house in typical Monogram nonsense. Billy Gilbert, Shemp Howard, Maxie Rosenbloom, Tim Ryan.

GHOST DIVER (76 min-Fox-1957). Dull non-fantasy underwater thriller. James Craig, Buster Crabbe, Audrey Totter. *Exploitation*.

GHOST GOES WILD, THE (66 min-PKC-1947). Dated comedy about real ghost that interferes when artist turns spiritualist to avoid a lawsuit. James Dunn, Anne Gwynne, Edward Everett Horton.

GHOST GOES WEST, THE (85 min-AIP-1945). British-made Rene Clair comedy classic about American millionaire who buys haunted Scottish castle and moves it—and the ghost—to Florida. Excellent satire in Robert E. Sherwood screenplay and Clair's direction. Based on Eric Koster's *Punch* story "Sir Tristram Goes West." Robert Donat, Joan Parker, Elsie Lancaster, Eugene Pallette.

GHOST OF DRAGSTON HOLLOW, THE (65 min-AIP-1959). Pseudo teenage horror-movie must have been seen to be disbelieved. Idiotic antics of various morons, teenage and otherwise, in haunted house. At end of pic monster-designer Paul Blaisdell makes an ass of himself. For underimaging three-year-olds. Judy Fair, Nancy Anderson, Kirby Smith.

Didja ever see a **SHIP OF FOOLS** listing? We did, but we won't list it here. Instead, we've got goodies like **HIGH WIND IN JAMAICA, HOUSE OF FRANKENSTEIN, THE HEAD AND HENRY ALDRICH HAUNTS A HOUSE**. Take note of the fact that we've now eliminated the phrase "not yet released to TV." Almost every movie made is now released to television. Those few recent pics like **THE GORGON** should be turning up shortly. In fact, TV is now almost like a fourth-run with movies going right from drive-in bookings to home screens.

—Editor

GHOST OF FRANKENSTEIN, THE (67 min-Universal-1942). Grade-B sequel to *Son of Frankenstein* with a few good scenes. The misshapen Ygor still lives, and fools up Prof. Frankenstein's plan to replace Murnau's criminal brain with that of educated man. (Hahahaha.) Entertaining, but certainly not up to high quality of first two in series. Lon Chaney Jr., Sir Cedric Hardwicke, Ralph Bellamy, Lionel Atwill, Bela Lugosi, Evelyn Ankers lend the inevitable fleshbacks of Colin Clive, Dwight Frye, et al.

GHOST SHIP (87 min-Lippert-1952). Average English suspense melodrama about terrible secret in ship bought by young couple. Hazel Court, Desmond Walsh, Hugh Hudson.

GHOST THAT WALKS ALONE, THE (64 min-Col-1946). Minor mystery in which radio sound-effects man and his new bride find dead producer in newspaper suite. Comedy in this pic makes us wonder to see What's New, Pussycat? again. Arthur Lake, Lynn Roberts, Janis Carter.

GHOST TRAIN (84 min-Rank-1941). A group of strange passengers await the arrival of ghost train in this minor British mystery. Wilfred Lawson, Carole Lyn.

GHOST WALKS, THE (70 min-Chesterfield-1950-1951). Mixed ghost. Near comedy, real ghost puts in an appearance. John Miljan, Jane Collier, Richard Cate.

GHOSTS OF MERKELEY SQUARE (61 min-Alex-1947). Fair British comedy about royalty arriving at mansion haunted by ghosts of general and colonel. Robert Morley, Felix Aylmer.

GHOSTS OF ROME (105 min-Lux-1961). Nice special effects in this Italian comedy concerning ghosts about to be disposed. Marcello Mastroianni, Yvonne Gosselin.

GHOSTS ON THE LOOSE (60 min-Mono-1943). Medea mystery on East Side Kids' weird Nazi spin in old mansion. Standard second-feature fare. Bela Lugosi, Ava Gardner, Rick Vallin.

GIANT BENEMOTH, THE (83 min-AA-1959). British id of prehistoric monster-reborn variety as Behemoth predicted in the Bible, comes to lay waste to humanity. Probably best film yet made from this formula, with some good suspense and solid script which overcomes uneven Willis O'Brien special effects. Directed by Eugene Lourie. Well acted by Gene Evans, Anne Morrell, John Turner, Leigh Hoffman.

GIANT CLAW, THE (76 min-Col-1957). Adequate kidstuff about gigantic winged invader from another dimension surrounded by energy force-field. Creature itself is laughably ugly, but lovable. Along for mercifully short ride are Jeff Morrow, Mara Corday, Morris Ankrum, Edgar Goddard.

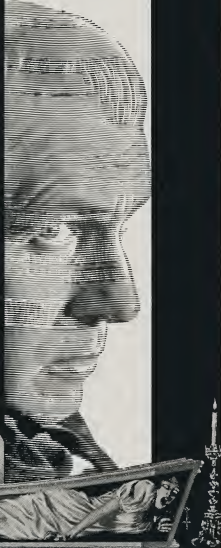
GIANT FROM THE UNKNOWN (77 min-Astor-1959). Slip this one about an Unknown Force on the prowl. Can you guess what it is? No doubt you can't guess. Cinema's most useful in which unidentified Spanish Conquistador returns to life. Buddy Baw (his monster) has his popular-made roads of Ed Kemmer, Sally Fraser and Bob Steele.

GIANT GILA MONSTER, THE (73 min-McLendon-1959). Poor juvenile monster movie, hotrodders encounter—what else?—giant gila monster. Special effects aren't exactly prize-winning but are more professional than other experts. Lisa Simone, Don Sullivan, Shug Fisher.

GORG0



In the
tradition of
**WUTHERING
HEIGHTS**
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DIABOLIQUE
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picture
you will
never
forget!



AMERICAN INTERNATIONAL presents

EDGAR ALLAN POE'S

classic tale of THE UNGODLY...THE EVIL

House of Usher

GIANT LEECHES, THE (62 min.-AIP-1959). Also known as *Attack of the Giant Leeches*. Worst-hed, no-budget horror film; ridiculous giant leeches in Florida Everglades don't look so ridiculous to victims. Ken Clait, Tette Yickers.

GIANT OF METROPOLIS, THE (72 min.-TA-1963). Don't expect anything like Fritz Lang's *Metropolis*—this is merely another Italian spectacular with mindless, musclebound hero. Only difference here is that plot absurdities are set in future. Futuristic trappings are mildly interesting; production and dubbing are awful. Gordon Mitchell, Bello Cortes Celar.

GIANTS OF THESSALY (Medallion-1961). Also titled *The Argonauts*. Usual Italian fantasy spectacle, slightly better than most, perhaps, but not much. Legend of Jason and the Golden Fleece gets a jingoistic run-through. Too many of these on TV too often. Enzo Sedani, Roland Carrey TotalScope, Color.

GIGANTIS THE FIRE MONSTER (76 min.-WB-1959). Originally filmed in 1953 as *The Return of Godzilla*. Routine Japanese monster fare—all too rubbery-looking dinosaurs have it on. Toki's miniature bucking. Directed by Ishihara Nando. Awful dubbing. Haroshi Kikuchi, Sento Wakayama Color.

GILDEREVE'S GHOST (64 min.-RKO-1944). Fumbling, clumsy comedy ruses phantoms, escaped galleys and typical wife family riddles. Routinely played by Harold Fordy (original actor Gilderleeve), Morton Martin, Richard LeGrand.

GIRL AND THE LEGEND, THE (90 min.-Cora-1962). Romantic historical drama in 18th-century England concerns author Daniel Defoe, creator of Robinson Crusoe. Harsh Buchholz, Romy Schneider.

GIRL FROM SCOTLAND YARD, THE (62 min.-Para-1937). Weak mystery as girl investigates mysterious death, may which is terrifying London. Karen Morley, Eduardo Ciannelli, Robert Baldwin.

GIRL-GETTERS, THE (79 min.-AIP-1966). Oliver Reed of *Carve of the Werewolf* turns star in his fantastic and comic drama about a girl-chasing beach photographer. Original British title is *The System*. Jane Hallow.

GIRL HUNTERS, THE (97 min.-Fellow-1965). International spy network makes all with Mike Hammer's secretary. Of interest because Hammer is portrayed in this film by creator Mike Sillitoe. Filmed in England. Lloyd Nelson, Shirley Eaton, My Gordan.

GIRL IN HIS POCKET (82 min.-Madelaine-1960). Biology professor uses his laboratory for shrinking people as solution for problems of his love life. Jean Marais, Genevieve Page, Agnes Laurent.

GLADIATOR, THE (72 min.-Col-1938). Jon E. Brown comely about man injected with virus which makes him abnormally strong. June Travis.

GLASS TOWN (59 min.-Lippert-1955). Harsh Blackstone stars in this minor carnival murder mystery. John Ireland, Sidney James.

GLASS TOWER, THE (92 min.-Folkstone-1957). Collect-type tale about farmer across who's kept prisoner by husband. Lilli Palmer, Peter Van Eyck.

GLASS SLIPPER, THE (94 min.-MGM-1955). Musical version of *Cinderella* with ballroom sequences. Leslie Caran, Michael Wildgen, Eileen Wynn, Estelle Winwood, Elia Lenchester, Annette Blake. Color.

GODZILLA, KING OF THE MONSTERS (90 min.-Toeiworld-1954). First of the Toho Japanese monster series; sci-fi disaster. Godzilla (originally "Godzilla") rises from sea and lays waste to Tokyo. American-made scenes intercut with fair results, technically ok and really one of the series. Directed by Ishihara Nando. Raymond Burr, Akira Takarada, Hironaka Koshi.


GODZILLA VS THE THING (90 min.-AIP-1964). Fair, typically great Japanese of how Thing turns out to be Toho's Mathru with sneaky promotion to ride on reputation of 1951 RKO classic. Akira Takarada, Eiji Okada, Yuriko Hoshi. ColorScope.

GOD (81 min.-UA-1954). Well-produced but unconvincing grade-B Ivan Tors of about restless subculture of government social activist. Originally much more effective in 3-D. Richard Egan, Catherine Dawson, Herbert Marshall, John Wengraf. Color.

GOLDEN IDOL, THE (71 min.-AA-1954). Juggle boy Barba (Johnny Sheffield) battles killers after stolen golden idol. Anne Kimball, Paul Guilfoyle.

GOLDEN MISTRESS, THE (82 min.-UA-1954). Lavishly-pored voodoo-adventure film. Chief asset is the photography of Malibu Seagrams. John Agar, Rosemary Howe, Abner Biberman. National Folklore Theatre of Haiti. Color.

GOLIATH AGAINST THE GIANTS (100 min.-Madelaine-1961). Some old garbages. Italian-Spanish movie epic is inept and poorly dubbed. Brad Harris, Gloria Milland, Fernando Rey.



GOLIATH AND THE BARBARIANS (90 min.-AIP-1957) Typical, misbegotten Italian spectacle. Juvenile tale of barbarian Goliath in 19th-century Europe; giants, monsters, battles and sex. Poor story, doubling Steve Reeves, Chelo Alonso, Bruce Cabot. Celeriscope.

GOLIATH AND THE DRAGON (90 min.-AIP-1960). Lurd, childish fantasy thriller, overflowing with gaudy blood and obvious technical effects as grown-ups cavort in neodymium monster suits. Farish, ludicrous production from Italy is badly dubbed and shameful. Mark Rums, Eleonora Bufo, Benedikt Crawford. Celeriscope.

GOLIATH AND THE VAMPIRES (91 min.-AIP-1962). Lurd Italian monster epic has something to appeal to baser instincts of just about everyone. Gordon Scott pulls down buildings, fights vampire-monster in raver-erotic battle for plenty boxoffice profits. Photography occasionally better than usual for such junk. Ginoza Maria Canale, Jacques Sernas. Celeriscope.

GORDO (78 min.-MGM-1960). Good juvenile monster thriller. Prehistoric monster, discovered in Ireland, is brought to London for exhibit in Battersea Park. Clever King Brothers actioner with old tongue-in-cheek British atmosphere, directed by Eugene Lourie. No relation to ludicrous, second-day paperback version issued by Monarch. Bill Travers, William Sylvester, Vivian Wierler. Celer.

GORGON, THE (83 min.-Col.-1964). Series of murders in Europe during early 1900's is traced to loon of legendary Gorgona, whose gaze turns victims to stone. Heavily produced by Hammer, but also-meaning with occasionally best special FX. Not yet released to TV. Well-acted by Peter Cushing, Christopher Lee, Barbara Shelley, Richard Pasco. Celer.

GORILLA, THE (90 min.-Fox-1977). Minor comedy about Ritz Brothers after killer. Bela Lugosi, Peter Kelly.

GORILLA AT LARGE (84 min.-Fox-1954). Upright, part-thriller about escaped gorilla. Originally produced in 3-D (also) with particularly good Lee J. Cobb, Anna Renner, Cameron Mitchell, Raymond Burr, Lee Remick.

GRAVE ROBBERS FROM OUTER SPACE See: Plan 9 from Outer Space.

GRAND CHASE, THE (77 min.-Starling-1961). The violent adventure serial Paris of Pavane is featured in this compilation film.

GREAT EXPECTATIONS (118 min.-Rank-1947). Superior British version of the Dickens classic about the strange graveyard meeting that changes boy's life. Winner of two Academy Awards (art direction, and cinematography). Anthony Wagner, Prilly Currie, Alec Guinness, Jean Simmons, John Mills, Marjorie Hux, Francis L. Sullivan.

GREAT EXPECTATIONS (101 min.-UI-1954). Henry "Wiseass" of London? Well, start in this earlier American version of Dickens' novel. Jane Wyatt, Alan Hale, Francis L. Sullivan (yes, Sullivan was in the same role twice).

GREAT GAMBINI, THE (71 min.-Schubert-1937). Worth seeing for Akim Tselloff's performance as magician-mind reader who predicts murder. John Trent, Maurice March, Reginald Denny.

GREAT IMPERSONATION, THE (81 min.-UI-1935). Spies attempt to destroy munitions plant by using double of English noblemen. Edward Lowe, Valerie Hobson, Spring Byington.

GREAT IMPERSONATION, THE (71 min.-Univ.-1942). Remake of the 1935 film listed above is no improvement. Ralph Bellamy, Evelyn Ankers, Edward Norris.

GREAT IMPOSTER, THE (112 min.-UI-1961). Bio film about Ferdinand Winkle Densmore Jr. His actual life was much more fascinating than this half-hearted effort of comedy. After posing as monk, surgeon, professor, etc., Densmore arrived in Hollywood to make a horror movie, disembodying from his plane he successfully posed as the pilot Tony Curtis, Edmund O'Brien, Arthur O'Connell, Gary Merrill, Jean Blackmore, Raymond Massey, Karl Malden.

GREAT RUPERT, THE (87 min.-Sagittan-1950). Moderate sentimental little George Pal comedy-fantasy about very talented squirrel. Jimmy Durante, Terry Moore, Tom Drake.

GRIED OF WILLIAM HART, THE (50 min.-PFI-1949). Body-snatching in 18th-century London. Tud Slaughter, Aubrey Woods.

GREEN MANHOODS (104 min.-MGM-1959). W. H. Hudson's haunting romantic novel turned into second-rate film by director Joel Ferrer. Political refugee (Anthony Perkins) falls in love with Rima, the Bird Girl (Audrey Hepburn) in Yennan-jungle. Beautiful opening location scenes look like Al Williamson drawing. Terrible performance by Lee J. Cobb. Music by Ville-Louis Sassie Hayakawa, Henry Silva. Celer.

Continued

NOTHING IN THIS LIFETIME... OR THE NEXT...HAS PREPARED YOU FOR YOUR ENCOUNTER WITH THE

This is
lure
who
wears
her
own
face
and
the
body
of a
dead
strip-
tease!



The body is gone...
but the head lives on!



It
just
won't
lay
down
and
stay
dead!

with
HORST FRANK-MICHEL SIMON-KARIN KERNKE-CHRISTIANE MAYBACH

Written and Directed
by Victor Trivas
Music by Billy Hayes
A Flying Wingman Production
A Tams Lee
Revue

GREEN PASTURES (93 min-WB-1936) Marc Connelly's fable about Negro concept of heaven. Rex Ingram, Oscar Polk, Eddie Anderson.

GUEST IN THE HOUSE (121 min-UA-1944) Absorbing film version of Broadway play about strange tensions in household caused by presence of evil girl who is guest. (Also done as live TV show in 1956) Anne Baxter, Ralph Bellamy, Marie McDonald.

GULLIVER'S TRAVELS (77 min-Param-1939) Jonathan Swift's great satire written down for kids into cutsey feature cartoon by Max Fleischer. Strictly for the sandbox set; lovers of original beware. Color.

GUYNAMED JOE A (125 min-MGM-1943) Dated but pretty good big-budget fantasy overcomes occasionally silly script about fighter pilot (Spencer Tracy) who returns after death to train new pilots. Overlong, but well acted. Full of newspaper critics in 1943 named this pic as one of the year's ten best. Irene Dunne, Van Johnson, Ward Bond, Lionel Barrymore.

GYPSEY WILDCAT (75 min-U-1946) Compy Morris' Hanes film about catnip ruled by gypsies until an angel proves her true identity. Gale Sondergaard, Leo Carrillo, Jon Hall, Color.

GYPSEY MOON THE (78 min-Param-1935) Yet another weak feature re-edited from TV's *Risky Jones*, *Space Ranger*.

H-MAN THE (79 min-Toho-Col-1958) Typical imaginative of fantasy. Police chase blob of protoplasmic ooze through sewers of Tokyo. Yumi Shirakawa, Kenji Sawaguchi, Color.

HAIRY APE THE (91 min-UA-1944) Eugene O'Neill's classic shouldn't be missed despite dated aspects. Aware of the pull that separates him from society, animal-like ship's stoker (William Bendall) begins to identify with apes. Susan Hayward plays the foy Wray prototype opposite Brenda's Kemp. So why didn't Korel Reis cut clips from this in *Maequag*? John Loder.

HALF ANGEL (85 min-Fox-1951) Mediocre comedy from Hollywood's post-puberty period. Sleepwalking nurse with split personality. Loretta Young, Joseph Cotten, Cecil Kellaway, Jim Backus, Color.

HALF-HUMAN (70 min-DCA-1957) Fair little Japanese import with several American-made scenes added, aimed at children. Missing link between man and beast found in mountains of Japan. John Carradine, Akira Takanada.

HALFWAY HOUSE (95 min-APE-1944) Lamentably dated but fairly interesting fantasy about spirit world. Made in England. Glynnis Johns, Francois Royce, Maryon Johns, Tom Wall.

HANLEY (142 min-U-1948) Four Oscars (Best Production, Actor, Art Direction-Interior Decoration, Costume Design) went to the Laurence Olivier film of Shakespeare's masterpiece. Ghost, murder, revenge, madness, madness, murder... and a superb cinematic rendering of the "to be or not to be" soliloquy that's reminiscent of Roger Corman's. Jean Simmons, Stanley Holloway, Ellen Maris, Peter Cushing.

HAND THE (61 min-AIP-1961) English-made melodrama concerns three English soldiers who lose their hands at the hands of Japanese. Years later, Scotland Yard investigates strange series of one-arm murders. Derek Bond, Ronald Leigh Hunt, De Rosier, Walter Bondell.

HAND OF DEATH (66 min-Fox-1962) The same old stuff. The Young Scientist turns into the Scaly Monster. Yawn. But also location scenes. John Agar, Paula Raymond, Ray Gidycz, CinemaScope.

HAND OF THE GALLOWES THE (94 min-B&B-1950) Also titled *The Terrible People*. German-made revenge-from-beyond-the-grave suspense.

HANDS OF A STRANGER (85 min-AA-1952) Third film of *The Hands of Orlac*; doctor grafts murderer's hands onto wrists of injured pianist. Claude-R but nicely directed. Paul Lukas, Joan Harvey, James Stapleton.

HANDS OF A STRANGER (77 min-Britannia/Cent-1957) Originally titled *The Hands of Orlac*. British remake of celebrated 1929 German silent Concert pianist whose hands are mutilated receives criminal's hands in unorthodox operation. 18 minutes removed for USA release, and film's impact is much diluted. Well acted by Paul Ferris, Danny Carrel, Christopher Lee, Donald Pleasence.

HANDS OF ORLAC THE. See: *Hands of a Stranger*.

HANGED MAN THE (110 min-Union-1946) Typical death-stalks-the-Mardi-Gras affair, but some nice byplay with Cajun superstitions. Originally filmed by Universal for NDC's Project 190 series of movies made for TV. Based on Dorothy S. Hughes novel, "Bride the Pink Horse." Edward O'Brien, Vera Miles, Robert Culp, J. Carroll Nash, Gene Raymond, Color.


HANGMAN WAITS THE (62 min-PSI-1947) Newspaper reporter finds demerol added in theater in this minor effort John Turnbull, Ben-wie Campbell.

HANGOVER SQUARE (77 min-Fox-1945) Excellently done horror melodrama about insane composer in 19th-century England. Fine performances, photography, direction (John Brown). Remade in 1954 as *The Most Hateful Island*. Craig, George Sanders, Linda Darnell, Alan Napier, Glenn Langan.

HANS CHRISTIAN ANDERSEN (120 min-RKO-1952) Historical biography of master fairy tale spinner. Danny Kaye, Jeanne Marie, Farley Granger, Color.

HANS CHRISTIAN ANDERSEN (64 min-Holmes-1951). Autobiographical film includes animated fairy tales. Based on Andersen's "Story of My Life."

HANSEL AND GRETEL (32 min-Childhood-1952). Live-action children's film with songs. Narration by Paul Triggs, Color.



HANSEL AND GRETEL (75 min—Warner-REO-1954). Cleverly animated (with puppets) but hopelessly stinky, sentimental and outright drippy version of the fairy tale. Even children will be embarrassed. **Cuts.**

HAPPY LAND, THE (75 min—Fox—1943). Dated, corny wartime propaganda fantasy. Father is visited by ghost who explains why his son was lost in World War II. Told from several points of view, none of them dramatic. Dan Aneke, Frances Dee, Harry Morgan, Harry Carey.

HARVEY (104 min—Univ—1950). Well acted production of stage hit about an eccentric gentleman who is accompanied wherever he goes by an invisible, six-foot rabbit. Warm, winning fantasy. Josephine Hull won an Oscar. James Stewart, Cecil Kellaway, Peggy Dow, Charles Drake, Jesse White, Wallace Ford.

HAUNTED CASTLE, THE (89 min—Dolo—1948). Also titled *Haunted House* and *Just William's Lark*. British-made adventure about boys who farm club to right all wrong. William Graham, Gerry March.

HAUNTED PALACE, THE (85 min—AIP—1963). Adaptation of Lovecraft's "Case of Charles Dexter Ward" is one of Roger Corman's lesser AIP efforts. New England warlock experiments with witchcraft and animal husbandry. A few nice touches of Cormanese black parody and near ending. Beautiful opening titles. Vincent Price, Ian Chaney Jr., Debra Paget, Frank Maxwell, Penelope, Cole.

HAUNTED STRANGLER, THE (81 min—Amalg-IGHM—1958). Originally titled *Strenglehold Grim*, gruesome and routine British murder melodrama. Criminal psychologist Boris Karloff reinvestigates 20-year-old Ripper-type murder case, re-opening the fiend's grave, something evil rises up.

Sleazy atmosphere of 1890s London skillfully evoked, but low-budget limitations relegate film to B-status. Well played by Elizabeth Allen, Anthony Dawson, Diane Aubrey.

HAUNTING, THE (115 min—IGHM—1963). Titled *Visions* but mostly well-made supernatural thriller from Shirley Jackson's "The Haunting of Hill House." Title a little too hard to be highbrow, and characters are stock, but Panavision photography and atmosphere are top. Well acted by Julie Harris, Claire Bloom, Richard Johnson.

HAVE ROCKET, WILL TRAVEL (76 min—Col—1959). Yes, these lovable morose, the Three Stooges, are back again to suit your stomach with more inspired eye-gouging, head-slopping, bone-crushing, wholesome family humor. Among the atmospheric and unique gimmicks used here are the Stooges landing on Venus, battling robots, giant soldier, death ray, shrinking to moss-size, etc. Our ratings: three eye-jabs and a punch in the knier.

HEAD, THE (95 min—Trans-Lux—1961). Grottesque German horror film. Scientist Hans Frank discovers Syren Z, enabling him to transplant various sections of anatomy from one body to another. He kills one of his colleagues and keeps his head alive. Ghostly, grisly stuff with uncomfortably strange atmosphere. Terrible English dubbing. Karen Karika, Michel Simon, Kurt Muller-Greif.

HEADLESS GHOST, THE (65 min—Amalg AIP—1959). Inept, stupid British-made teenage horror-comedy on infantile level. Students in haunted castle are confronted by ancestral ghost. Do yourself a favor and forget about this one. Richard Lyon, Lilyanne Sutton, David Ross. Dyaldiscope.

HEAVEN CAN WAIT (112 min—Fox—1943). Somewhat forced Ernst Lubitch comedy worth catching... mixture of Gay 90's paired with view of Moses. Dan Aneke, Gene Tierney, Laird Craig, Eugene Pallette, Louis Calhern. **Color.**

HEAVEN ONLY KNOWS (95 min—UA—1947). Also titled *Montana Mike*. Lubitch's western fantasy, angel descends from Heaven to reform gunslinger. Thin but amusing, well played. Robert Cummings, Brian Donlevy, Marjorie Reynolds, Bill Goodwin, Edgar Kennedy.

Continued

MONITORING THE MOVIE THING



QUINT REHEMOTH

HELL-FIRE CLUB, THE (93 min—Midcentury Embassy—1963). All about merry old England in the days of the 18th-century Hell-Fire Club, which organized such diverse recreational activities as orgies, brawls and murders. Members only please. Keith Michell, Adrienne Cori, Kai Fischer, Peter Cushing. Color, DynalScope.

HELLZAPOPPIN (82 min—Univ—1941). Completely eerie, wild, insane and frequently very funny film assembly of the Broadway show. Zany, inventive, unusual fun, convulsed, multi-dimensional cinematic joke. One of a kind, not to be missed. Olsen and Johnson, Martha Raye, Robert Paige.

HENRY ALDRICH HAUNTS A HOUSE (73 min—Para—1942). Dated teenage comedy. High school student swallows chemistry teacher's noxious potion. James Lydon, John Lee, Charles Smith.

HERCULES (103 min—Titanus WB—1957). First of Italian Moiste epics to make big splash in USA now makes its way to the road westland, making it all the wister (or maybe just half-wit). Son of Jupiter's adventures with Amazons, dragons, Golden Fleece, etc. Miserable film considers how great Greek gods might have been. Steve Reeves, Gloria Maria Canal, Fabricia Mary. Color, DynalScope.

HERCULES AGAINST THE MOONMEN (90 min—Columbia—1952). Typical Italian Moiste spectacle with 12 semi-Hercules battles space creatures instead of usual Mongol emperor. Fair to poor. Alan Steele, Jay Clair. Comic Color, LandScope.

HERCULES AND THE CAPTIVE WOMEN (91 min—Woolner—1951). Lots of action, grunts and groans in usual Italian gladiator fantasy, but lacking. Hercules vs. Atlantes in occasionally amusing film originally called, appropriately, enough, Hercules in the Conquest of Atlantis. Color. Fox, Fox Spain, Lora Alton. Techniscope, Color.

HERCULES IN THE HAUNTED WORLD (89 min—Woolner—1951). Also titled Hercules in the Realm of the Earth. Fine head of Mario Bava turns routine Italian quickie into an adventure in sight. Brilliantly beautiful color photography follows Hercules' legendary trip to Hades. Must be seen in color for full effect. Belatable Christopher Lee is around to lend dignity but someone else dubbed his voice. Fox, Park, Eleanora Ruffo. Color, Super Techniscope 106.

HERCULES UNCHAINED (101 min—Titanus WB—1959). Incredibly ridiculous sequel to Hercules in which Our Hero encounters story queen who disposes of boyfriends by having them embalmed, stuffed and mounted in underground grotto. Whooee! Appropriate performances by Steve Reeves, Sylvia Koscina, Franca Carnera. Color, LandScope.

HERE COMES MR. JORDAN (73 min—Col—1941). Vastly entertaining, inventive and well-paced parody of a man who dies too soon and whose soul must be reincarnated in body of prize-fighter Robert Montgomery, Claude Rains, Evelyn Keyes, James Gleason, Edward Everett Horton.

HIDDEN CITY, THE. See: *Bomb* and the *Hidden City*.

HIDEOUS SUN DEMON, THE (74 min—Pacific Int'l—1959). Radioactive accident causes atomic physicist to turn into ugly lizard-like creature who is exposed to sunlight. Terrible film. Robert Clarke, Patricia Manning. No poster.

HIGH AND LOW (143 min—Sensling—1963). Japanese master director Akira Kurosawa and his American mystery writer Ed McBain (Evan Hunter) with surprising results. Suspenseful story of blackmail. Toshiko Miura, Kiyoko Kagawa.

HIGH WIND IN JAMAICA. A (104 min—Columbia—1963). Bizarre and beautiful amalgamation of Treasure Island and Lord of the Flies, from Rick and Hughes' novel of British children captured by pirates. Brilliant CinemaScope and color photography will be lost on TV. Sublime horror film directed by Alexander Mackendrick. Excellent cast by Anthony Quinn, James Callaghan, Deborah Baxter, Jeffrey Chandler, Dennis Price. CinemaScope, Color.

HILLS OF DONEGAL, THE (75 min—Argyle—1967). British-made mystery in which sinister Irish castle and is stalked while exploring castle. Dinah Sheridan, James Ehrlinger, John Barry.

HIROSHIMA MON ANQUR (88 min—UA—1959). Alvin Resnais' first startling usage of "memory-recalling" based on theory that film can actually transcend time—now seems commonplace, but there's no denying that pic shows horror of war with haunting poignancy and sensitivity. Includes location shots at controversial Hiroshima Museum and scenes opening wounds of dead walking onto lovers' bodies. Emmanuelle Riva, Ruy D'Amato (who also stars in the Kalkasque *Women in the Dunes*).

HIS BROTHER'S GHOST (56 min—MPC—1945). Billy the Kid (Senter Crabbe) goes after a ghost, which may or maynot it turns out to be a dud.

HIS LAST 12 HOURS (70 min—Vint—1951). Leslie-Ann Jordan, possibly similar to *Here Comes Mr. Jordan*. Wealthy man dies ahead of his slated time and Angel of Justice grants him brief return to life save his soul. Joan Garbin, Mariella Lotti, Antonella Lucidi.

HOLD THAT GHOST (80 min—Univ—1947). Good, funny haunted house comedy with Bud Abbott, Costello. Amusing mix-up with gangsters, spooks, stolen loot, etc. Richard Carlson, Evelyn Ankers, Joan Davis.

HOLD THAT MYFANTIST (51 min—AA—1957). Sorely Boy Harvey Mel, hospitalized into dream world. He's back with Blackboard the Pirate. Tired grade-C comedy, not worth 61 minutes of anybody's time. Stanley Clements, Jane Nigh, James Flavin.

HOME BEFORE DARK (137 min—WB—1956). Story of mental illness is no *Requiem*, but very good nevertheless... mainly because of standout sequence where released patient (Joan Simon) attempts to transform herself into her own sister's image with hairnets, wrong size dress, etc. Some chilling moments. Based on novel by Ellen Reising which also has nice ring of truth. Don O'Malley, Rhonda Fleming, Efram Zimbalist, Jr.

HOMICIDAL (87 min—Col—1961). Taut, tingling little suspense thriller as *Psyche*, *Madwoman* rips victims to shreds with butter knife. Neat tongue-in-cheek atmosphere, reminding one that director William Castle has wasted much talent on gimmicky trivia. Brutal murder sequences may run into censorship problems. Well acted by Glava Corbett, Patricia Breslin, Jean Arlett, Alan Burke.

HOPFITY GOES TO TOWN (70 min—Para—1941). Originally titled *Mr. Bug Goes to Town*. Max Fleischer features length cartoon made shortly after *Disney Snow White* explores the old world with light score by Frank Loesser, Hugh Cornishall and Samuel Timberg. Color.

HORN BLOWS AT MIDNIGHT, THE (80 min—WB—1945). Infamous fantasy which Joe Barry has been using as a running gag for 20 years. Actually it's not that bad, but it is excellent. Alexis Smith, Deane Marry, Allyn Joslyn.

HORRIBLE DR. HICCKOCK, THE (76 min—Panda/Sigma—1962). Originally titled *The Horrible Secret* of Dr. Hicckock. Fantastic, tongue-in-cheek Italian horror film about a young girl imprisoned in her scientist-husband's gleamy mansion. Ghosts, madness, burial alive and hints of necrophilia make a hell quite startling, and 12 minutes remain for a USA release. Nice color photography. With Barbara Steele, Robert Fleming, Teresa Fitzgerald (English dialogue). Directed by Anthony Dawson (Riccardo Fellini). Color.

HORROR CASTLE (82 min—Gladiator Zodiac—1953). Originally titled *The Virgin of Nuremberg*. Italian thriller about "The Executioner" who stalks German castle murdering with ancient torture devices. Visually competent but badly written and dubbed. Roger Moore, Georges Riviere, Christopher Lee. Techniscope, Color.

HORROR. See: *Horror*.

HORROR OF DRAcula, THE (82 min—MGM—1958). Already a near-classic. First-rate, lavishly produced British remake. Not as true to the book as 1931 version, nor as eerie; but excellent and well made. Board of redemptive use of color, excellently done. Cinema used as opening for *Dracula*, Prince of Darkness. Christopher Lee, Peter Cushing, Melissa Stribling, Michael Gough. Directed by Terence Fisher. Color.

HORROR OF IT ALL, THE (73 min—Fox—1964). Poor little English horror, but very good. Family monster inhabited by stick Old Black House-type characters. Tite, labored bore. Put Boone, Eric Roper, Dennis Price, Andrew Melly.

HORROR OF PARTY BEACH (88 min—Fox—1964). Indiscreet, third-rate bore. Board of redemptive waste of California beach towns old discarded human skulls into monsters. Meanwhile, teenagers rack n' roll into oblivion. Good grief! Made in Connecticut by two drive-in theater chains. And looks it. John Scott, Alice Lynn, Lullabelle Moore.

HORRORS OF SPIDER ISLAND, THE (73 min—MGM/Panorama—1960). Astonishingly bad German horror. Pioneers of dancers crutches near blind infatuated with spider resembling overgrown watermelon rinds. Grade-Z, very funny in the tradition of *Plan 9 from Outer Space*. Many laughs. Barbara Valentine, Alvin D'Arcy.

HORRORS OF THE BLACK MISTRESS (75 min—AIP—1956). Weak, badly plotted English shocker, lacks both mystery and suspense. Mad journalist commits gruesome murders (best part of show, but also removed by censorship). Michael Gough, June Cunningham, Shirley Ann Field. Color, CinemaScope, Hyman-Vite.

HORROR'S MOUTH, THE (82 min—Eran—1953). Also titled *The Oracle*. Highly amusing British farce, reporter discovers Greek oracle at bottom of well in small Irish village. Robert Scott, Marylin Johns, Virginia McKenna.

HOUSE OF HORRORS

HORROR CHAMBER OF DR. FAUSTUS (75 min—Loper—1952). Originally titled *Eyes Without a Face*. Artistic French rendition of venerable old B-movie theme: mad doctor operates on faces of beautiful women to restore daughter to beauty. Scenes of horrendous gae alternate with moments of tender beauty; quite a fine job all around. Directed by Georges Franju. Pierre Brasseur, Alida Valli, Juliet Maymel.

HORROR HOTEL (70 min—Vulcan-Tenex-Lux—1955). Originally titled *Call of the Dead*. Enjoyable British thriller. Blood burned in New England in 1892 leads cult of modern devil-worshippers. Well played, with slight plot resemblance to *Psyche*. Christopher Lee, Patricia Jessel, Veneria Stephenson, Dennis Lott.

HORROR ISLAND (80 min—Univ—1941). Old-fashioned juvenile mystery. Treasure hunters in old castle are warned to leave by the Phantom (For Van Dollen). Lots of secret pass, holes, murder. Dick Foran, Leo Carillo, Peggy Moran, Robert Gowan.

HORROR OF DRACULA, THE (82 min—MGM—1958). Already a near-classic. First-rate, lavishly produced British remake. Not as true to the book as 1931 version, nor as eerie; but excellent and well made. Board of redemptive use of color, excellently done. Cinema used as opening for *Dracula*, Prince of Darkness. Christopher Lee, Peter Cushing, Melissa Stribling, Michael Gough. Directed by Terence Fisher. Color.

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HORROR'S MOUTH, THE (82 min—Eran—1953). Also titled *The Oracle*. Highly amusing British farce, reporter discovers Greek oracle at bottom of well in small Irish village. Robert Scott, Marylin Johns, Virginia McKenna.

HOUDEINI (106 min—Para—1953). Considering the ingredients in Houdini's life, this watered-down George Pal attempt to make Houdini into a comic figure is quite a disappointment. Tony Curtis, Janet Leigh, Torin Thatcher. Color.

HOUDINI OF THE BASKERVILLE (10 min—Fox—1939). A Canon Doyle's classic mystery about a family unit. See *Basil Balthore* plays Sherlock Holmes. Richard Greene, Nigel Bruce, Wendy Barrie.

HOUDINI OF THE BASKERVILLE (36 min—UA—1959). Hammer Film's remake may lure some who are familiar with the original. Peter Cushing, Andre Morell, Christopher Lee, Maria Loredi. Color.

HOUSE IN THE WOODS, THE (162 min—Edict Film Storyellers—1957). British supernatural melodrama about murdered wife who refuses to stay dead. Patricia Rowlid Howard, Gough.

HOUSE OF HORRORS. See: *Horror*.

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Continued



300
years old!
Human
blood
keeps
them
alive
forever!

HORROR HOTEL

Just ring for doom service!

WARNER
DOMINO LITE - DISCOVERIES (1) 8174 17 JOHN PALICA (22) VINTA STEVENSON Produced by DONALD TAYLOR Directed by CONRAD ROSE Script by WILSON JEFFERY Screenplay by GREGG BART Music Composed and Conducted by GREGG BART



HOUSE OF DARKNESS (77 min—Rader—1948). British-made tale of slitting throats beyond the grave. Laurence Harvey, Leslie Brooks, John Stuart.

HOUSE OF DRACULA (67 min—Univ—1945). Grade-B replica of House of Frankenstein benefits from neat script and excellent performance by Orson Stevens as a mad doctor. Last of Universal's "straight" series horror films. John Carradine, Ian Cheney, Martha O'Driscoll, Lionel Atwill.

HOUSE OF FEAR (69 min—Univ—1945). Sherlock Holmes (Basil Rathbone) investigates strange murder club. Nigel Bruce, Dennis Hays.

HOUSE OF FRANKENSTEIN (70 min—Univ—1944). Elaborate, episodic film sequel to Frankenstein Meets the Wolfman. Mad scientist and hunchback killer escape from prison and take over traveling horror show. "All-star" horror film features Dracula, Wolfman, Frankenstein Monster. Weak script, but cost full of expert character actors saves this one. Boris Karloff, Ian Cheney, John Carradine, J. Carol Nash, Lionel Atwill, George Zucco, others.

HOUSE OF FRIGHT (59 min—MGM—1961). British adaptation of Dr. Jekyll and Mr. Hyde, with songs. Memorable as the picture in which Jekyll becomes Hyde by turning his back and—quick—pulling his beard off. Uncharacteristically laughable Hammer production. Paul Meeson, Dawn Addams, Christopher Lee, Oliver Reed. MegoScope, Color.

HOUSE OF HORRORS (66 min—Univ—1948). Usual grade-B thriller. Mad sculptor Martin Kralick saves The Creeper (Ronda Hottel) from death, uses him as instrument of revenge against critics who scorned his work. Virginia Grey, Robert Lowery, Alan Hopler, Kent Taylor.

HOUSE OF MENACE (78 min—MGM—1935). Also titled Kind Lady Wealthy recluse is held prisoner in her own home. . . . aka Lady in a Cage. Basil Rathbone, Alice Macintosh.

HOUSE OF MYSTERY (62 min—MGM—1931). Sacred Indian temple is distributed and monstrous curse is reactivated. Edmund Lowery, Vera Miller, Harry Roy.

HOUSE OF SEVEN GABLES (66 min—Univ—1940). Very good grade-B film version of Nathaniel Hawthorne's classic. Excellently acted by George Sanders, Dick Foran, Vincent Price.

HOUSE OF THE DAMNED (62 min—Fox—1952). Two of the good moments in fair but minor haunted-house thriller until acrimony unravels, incongruous and incredible ending. Harry Anders, Ronald Foster, Richard Crane. CinemaScope.

HOUSE OF USHER (79 min—AIP—1960). The Fox film that thrust AIP into its "second plateau" as a major studio. See it. Terrific climax. Vincent Price, Mark Damon, Myrna Fahey.

HOUSE OF WAX (88 min—Wg—1954). Same great moments in biggest of the 3D money-makers. Sculptor goes mad when partner tries to burn down his wax museum for insurance. Lavish remake of now-lost 1923 *Mystery of the Wax Museum*. Thrill-packed with startling use of 3D and color which will be meaningless on TV. Vincent Price, Phyllis Kirk, Frank Lawlor, Carolyn Jones. Color.

HOUSE ON HAUNTED HILL (75 min—AA—1959). Centrifuged but amusing old-fashioned haunted-house thriller. Millionaire pays five strangers to spend night in his ghost-infested house. Lots of carry fun, classic example of the grade-B ghost story. Directed by William Castle. Acted in the tradition by Vincent Price, Carol Ohmart, Richard Long, Alan Marshall. CinemaScope.

HOW TO MAKE A MONSTER (75 min—AIP—1958). Near plotless showcase for previous AIP monster makeup. AIP makeup man goes berserk when studio begins making musicals. You'll see why after you've seen the atrocious musical sequence in this one. Cheap, lowest-grade shock stuff. Robert H. Harris, Gary Clarke, Gary Conway, Paul Brinegar.

HOW TO MURDER A RICH UNCLE (80 min—Col—1957). Neat, amusing little British comedy. Reluctant burglar attempts to knock off uncle and collect inheritance. Several fantasy touches. Charles Culbert, Nigel Patrick, Kenneth Haigh.

HUMAN DUPLICATORS (100 min—Woods—1945). Grade-2 science-fiction. Other-world scientist sets up Earth laboratory to produce android colony. George Nader, Barbara Nicholas, George Monrooy, Hugh Beaumont. Color.

HUMAN MONSTER (75 min—Argyle Pathé—1937). Originally called *Dark Eyes of London*. Mystifying, excellent British mystery thriller from Edgar Wallace story. Scotland Yard searches for perpetrator of mysterious London drownings. Bela Lugosi, Greta Gynt, Hugh Williams.

HUMAN VAPOR (The 80 min—Take Col—1961). Vapid Japanese if about carnival who can vaporize at will. Poorly dubbed Tatsuya Mihashi, Keiko Yachigusa, Takeo Sato. Color.

HUNCHBACK OF NOTRE DAME (The 114 min—RKO—1939). Magnificently produced, impressive version from Victor Hugo's classic novel of 15th-century France. Charles Laughton is excellent as deformed bell-ringer of Cathedral who saves spray girl (Maureen O'Hara) from hangman and falls in love with her. Moody atmospheric epic of masterful proportions. Directed by William Dieterle. Fine cast includes Cedric Hardwicke, Edmund O'Brien, Thomas Mitchell, Walter Hampden, George Zucco.

HUNCHBACK OF NOTRE DAME (The 103 min—Paris AA—1957). Generally undistinguished French remake of the classic. Lavish production, large cast but unimpassioned, shallow atmosphere due in part to dubbed dialogue. Gina Lollobrigida, Anthony Quinn, Alain Cuny. CinemaScope, Color.

HUNCHBACK OF PARIS (The 104 min—NEC—1961). Originally titled *The King's Avenger*, French-made adventure during reign of Louis XIII tells of expert noblemen who disguise himself as hunchback Jean Morias (de Fontaines fame), Sabrina Stealman. Color.

HYPNOTIC EYE (The 77 min—AA—1960). A few okay moments in incredible grade-B surprise film about fanatic stage hypnotist who forces female subjects to defile themselves. Interesting gimmick called *Hypno-Magic*, with hypnotist attempting to hypnotize the audience, is worthy of further study. Jacques Bergeron, Marcia Henderson, Allison Hayes, Harry Anders, Lawrence Lipman, Eric "Big Daddy" Nord.

HYSTERICAL (85 min—MGM—1955). Nervous can't decide whether he murdered someone or is losing his mind. Well-made British thriller spoiled by weak ending. Screenplay by Ennery Sangster directed by Freddie Francis. Robert Webber, Jennifer Joyne, Leila Goldoni.

Tune in next issue, gang, for listings on everything from **INVASION OF THE SAUCERMEN TO KING KONG!** Exciting? You betchum!

BEST FILM NEWS

There has been a terrific sale of features to television for the new season, among them many fine science-fiction, fantasy, horror and supernatural films. This past season we have witnessed such video treats as **THE TIME MACHINE**, **JOURNEY TO THE CENTER OF THE EARTH**, **VERTIGO**, **THE MANCHURIAN CANDIDATE**, **MYSTERIOUS ISLAND** and **CAROUSEL** on network TV; in addition to such films on local stations as **THE 7th VOYAGE OF SINBAD**, **THE INEDIBLE**, **SHREKING MAN**, **BURN, WITCH, BURN** and **THIS ISLAND EARTH**. Already lined for next network airing — ABC, **THE HAUNTING**, **KING SOLOMON'S MINES**, **FOUR HORSEMEN OF THE APOCALYPSE**, **VOYAGE TO THE BOTTOM OF THE SEA** (twice), **ALIEN'S BOSS** for the ABC series, produced by Fox in 1961), **ULYSSES** and **SODOM AND GOMORRAH** (with a woman turned into a pillar of salt), NBC, **VISIT TO A SMALL PLANET** (starring Jerry Lewis as Kruton) and Hitchcock's **REAR WINDOW**. CBS, **PSYCHO**, **THE INCREDIBLE MR. LIMPET** (see story on director Arthur Lubin or Col. —3), **DIEB DID MY DARLING!**, **FAULSTYFE** and two Ray Harryhausen pictures: **JASON AND THE ARGONAUTS** and **FIRST MEN IN THE MOON**. The CBS films are slated for the Thursday and Friday Night Movies; each will be shown twice. Other films said to be television, but to be aired locally, are **THREE WORLDS OF GULLIVER** (Harryhausen again), **HORROR OF DRACULA**, **THE FLY**, **DAY OF THE TRIPHIDS**, **LORD OF THE FLIES** and **DAY THE EARTH CAUGHT FIRE**. It's amazing that many of these films have barely finished their theatrical rounds when they are presented on television. However, it's questionable whether or not some of these films should be aired; after, cutting and the small screen runs them. However, there is no doubt as to their popularity. In fact, the fantasy films of this past season were, for the most part, highly successful in their ratings. **MYSTERIOUS ISLAND** received a rating of 26.1 (second in ALL types of pic that were shown on all of the networks).

Fox's \$4 million **FANTASTIC VOYAGE** has received news from usually anti-science-fiction critics in various places. It completely shows promise of being one of the top sci-fi grossers, due perhaps to the extensive publicity campaign. Last February the original story was serialized in *The Saturday Evening Post* and decorated with color stills from the production. It's possible that interest in **FANTASTIC VOYAGE**, with its expedition through the inside of a human body, was heightened by last season's **VOYAGE TO THE BOTTOM OF THE SEA** episode, "Jaws and the Whale," wherein a diving bell was swallowed by a whale and deposited inside the whale's stomach. A rescue party was then dispatched to retrieve the beryllium's occupants. Giant mock-ups of whale carcasses were constructed by the program's production company—20th Century Fox! Could this have been an advance-advance publicity interest?

Also from Fox is the Hammer re-make of **ONE MILLION YEARS B. C.**, with its dinosaur animation by Harryhausen. Judging by Harryhausen's other film depictions of prehistoric animals, such as **THE BEAST FROM 20,000 FATHOMS** and **THE ANIMAL WORLD**, we're in for a real treat. But, despite the fact that the effects will likely put the original to shame, why couldn't they have shown such scientifically accurate films if it's an established fact that dinosaurs had long since died off before a million years ago. However, it's less definite when coverage lived on Earth for the first time . . .

Merian C. Cooper, known in fantasy film circles for producing and directing the classic **KING KONG** and others, was honored on June 17 in Hollywood at a biologic testimonial dinner by the Santa Monica Chapter of the Air Force Association. Cooper, a military pilot in both world wars, was a volunteer in the Kosciuszko fighter squadron against the Bolsheviks in Poland. The latter honored Cooper for his service in a fight against Communism . . .

Producer Gene Corman, brother of Roger and known for **ATTACK OF THE GIANT LECHEES**, **BEAST FROM A HAUNTED CAVE** and **THE DEVIL'S PARTNER**, has acquired a story written by both Edgar Allan Poe and Jules Verne in a deal that will involve payment of \$100,000 to the Verne estate by the time it goes into production. Jules Verne is in public domain in the United States or present (assuming that anyone in the U.S. can do a film based on any of his works), but is protected by the Geneva Convention in the United Kingdom, Argentina, Switzerland and France, all areas of sufficient value to warrant payment for the property, according to Corman. The original work was written by Poe as **THE NARRATIVE OF A GORDON PYN** and then completed under a new title

Continued



SUPERHEROES. And there is talk of filming new episodes of **FLASH GORDON** for video. Imagine what modern special effects could do for **FLASH!**

In fact, the old serials are gaining back much of their popularity. It seems that many nostalgic moviegoers, students of the cinema, historians, trivia buffs, serial experts and youngsters are once more watching them in dozens on television or at theatrical revivals. Columbia's recent reissue of the old 1935 **EATMAN** serial was an outstanding success. **FLASH GORDON**, in each of his three serials, is being seen again on television across the country. New York local station WPIX ran an hour-long survey of several serial club-hangers with Orion bases as narrator. Titled **THE GOLDEN AGE OF THE MOVIE SERIAL** and produced by Ken Johnson, it presented excerpts from **THE PHANTOM EMPIRE**, (1935, with Gene Autry and Frankie Darro, who from time to time turns an old loopy on **THE RED SKELETON HOUR**), **THE PERILS OF NYOKA** (1943 with Kay Aldridge and Clayton "Tone Ranger" Moore), **TIM TYLER'S LUCK** (1922 with Frankie Thomas and Link Dahl-hell) and **FLASH GORDON'S TRIP TO MAES**. Narrator Frank Rossford to insert quips during the action from time to time, and the show as a whole was fine entertainment. Undoubtedly, there were many connoisseurs, but to do proper justice to serials would take nearly forever.

As a climax to ten years of negotiations to get studios interested in filming the Tom Swift books, Harry M. Kirk set a deal with Fox executive Richard D. Zareuk to have Saul David produce, in association with Kirk, a planned 1957 release. There have been 11 books about **TOM SWIFT**, the science-fiction hero dreamed up by the series' writer, Victor Appleton. Scripting of the pic, incorporating many ideas from several of the books, will be by James Bushman and Ronald Austin. The film will be a high-budgeter in color and Cinemascope.

Enterprise Films has a film version of **SKYPORT** ready for filming at \$2 million. Screenplay has been written by Niyal Balchin.

Bela George Lugosi, son of the late actor, and his mother Hugué Livingston Lugosi, the actor's widow, filed a court complaint against Universal Pictures Company, claiming that Universal profited in its **DRACULA** commercial products by using Lugosi's likeness, since he had become associated with the role. Universal objected to the complaint, but the deservier was overruled. Outcome is still uncertain.

This winter we see the release of **CURSE OF THE GOLEM** from Seven Arts.

ABC-TV has been encouraged to plan **BUICK ROGUES** as a primitive series during the '67-'68 season. Of course, gadgets and ideas of the original will have to be updated to meet the demands of the times. ABC really has its work cut out.

There is talk of releasing Metro's 1939 **WIZARD OF OZ** to theaters again despite the fact that it has been shown many times on television. Some think that since this feature has consistently high ratings every year, it would do quite well in scheduled showings in the near future. **OZ** was reissued to theaters during the mid-1970s to outstanding success, and there is now some regret on Metro's part that they sold the film to CBS, instead of reissuing it to theaters each year for a higher profit.

RKO General Station WYAC in Boston began, on July 8th, weekly showings of cliffhangers and offbeat pic on its Pop Art Theater. The film includes: **DICK TRACY MEETS CUBELL**, **DICK TRACY MEETS GRUESOME**, **TARZAN THE APE MAN**, **KING KONG** (as if the cartoon series wasn't a big enough blow to Kemel's **ADVENTURES OF CAPTAIN AFRICA** and, of all films, **MOTHEART**).

Completed at United Pictures is **DIMENSION FIVE**, with Pete Lyon as producer and Marvin Miller dubbing the voice of the Chinese villain. Miller has narrated many a sci-fi film, including **KING DINOSAURS** and **DAY THE EARTH FREEZE** (the 1959 Russian film **SAMPD**).

Still in release is MGM's **GLASS BOTTOM BOAT** with Daryl Gray (who was in Hitchcock's **MAN WHO KNEW TOO MUCH** and the moorish **MIDNIGHT LACE**) and Rod Taylor (who we've seen in quite a few films of our favorite genre: **TIME MACHINE**, **THE BIRDS**, **WORLD WITHOUT END** and the Italian **COLOSSUS** and **THE AMAZON QUEEN**). The pic has a sequence with a robot that clears up a kitchen, plus wild shoves, road-cap pie throwing, etc.

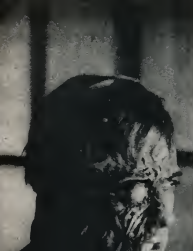
Several local stations in New York have been bombarded with letters from irate youngsters because of the consistent policy of showing nearly all good science-fiction and horror films in the wee hours of the morning. These operating stations seem to take a fardish delight in showing poor films over and over at the early time (horris like **THE AMAZING COLOSSAL MAN**, **THE SPIDER AND EGGHAI**, when **CURSE OF THE DEMON**, **THE MYSTERIANS**, **FIEND WITHOUT A FACE**, **CIRCUS OF HORROR**, **BURN, WITCH, BURN!**, **PHANTOM OF THE OPERA**, **THE MAZE**, **TERROR IN THE CITY**, **NIGHT TIDE**, **BLACK SUNDAY**, **MERMAIDS OF TRIFURON**, **THIS IS NOT A TEST**, **THE TERROR**, **HOUSE OF WAX**, **TOR-**

Continued



This second-hand illustration shows an artist's conception of the Green Hornet and Kato. Note Hornet's mask, a design rejected by TV producer Desizer because it would muffle lines delivered by Van Williams. Opposite page shows new mask design which, unfortunately, looks more like The Spirit than the Green Hornet. Front cover shows ABC-TV's first mask design later rejected.





MENTED, MONSTER AND THE GIRL AND KING OF KINGS have rarely, if ever been seen before 11:30 P.M. in New York City. Some have been on consistently late but on much on other nights. Since films like THE MYSTERIANS were made primarily for youthful audiences, what dark demons prompt these studios to show them when youngsters cannot see them? CURSE OF THE MUMMY MEN we get at 1:30 in the morning, while in early evening we are hit with smoggy hillbillies, pretty flame girls, talking chairs, etc., with the inevitable laugh tracks. It certainly makes one wonder sometimes . . .

Barbara Steele is in yet another European horror pic, this one titled AN ANGEL FOR SATAN. It's directed by Cavalli, Masterpiece. . . . Deanna Andrews is in THE MUMMY'S EYE, in production in Egypt. . . . New spectacular will from Italy is TWO PLUS FIVE: MISSION KYURA, directed by Pietro Pontieri. . . . Henry Seagrist's Beteriorates (MR. MAGDOO) acquired the old DICK TRACY features from RKO Generalized DICK TRACY: DETECTIVE, DICK TRACY VS. THE CLAW, and others. . . .

Now on a double bill with the arily NAVY VS. THE NIGHT MONSTERS IS WOMEN OF PREHISTORIC PLANET (previously encountered on PREHISTORIC PLANET WOMEN). It has another of those "barbaric" endings in which you find out that the planet the beings have gone to is really Earth and the beings are from another planet. This idea was carried through in a behind Monitors TWILIGHT ZONE episode titled "Third from the Sun" and also in the dubbed and retitled Czech KARIA K-1, released in the U.S. as VOYAGE TO THE END OF THE UNIVERSE. The new film, however, has the supposed Earthlings land on earth in its prehistoric era, complete with common logic and science, and posing as dinosaurs (again). The space scenes, however, are spectacular. . . . TWILIGHT ZONE fans should be quite please that Red Seltzer and Sammy Davis Jr. are planning THREE NIGHTMARES, written by Seltzer in short story form. Davis would appear in one of these stories, each with O. Hersey-type endings. . . .

Europarc-Consolidated, whatever that is, has released a horror double bill—THE SHE-BEAST and THE EMBALMER, latter should be preceded by the Peace Corps. . . .

King Coughy dropped out of AIP's ROCKET TO THE MOON, due to illness, and the commercial-advertiser is directed by Dan ("CURSE OF THE FLY") Scott. Coming up from AIP: a million dollar remake of THE GOLDEN BOY, to be infused with CURSE OF THE BOHEM, mentioned earlier) and, if based on Richard Matheson's story "Being".

Hugo's HUNCHBACK OF NOTRE DAME was shown in a new television version by the BBC in England. The telefilm was divided into seven parts, totaling over three hours. It was produced by Douglas Allen, directed by James Clifton Jones and adapted by Vincent Tillery. Stars are Peter Woodroffe, Gary Raymond, James Macdonald, Gay Hamilton, Alan Davison, Suzanne New, Lewis Latham, Jeffrey Loper and Norman Miller. The production was limited due to a relatively low budget, but the makeup on Peter Woodroffe as the Quasimodo, created by Sylvia Hull, managed to extract humor and sympathy. . . .

New Spanish-Italian film directed by Jesus [?Awful Dr. Gial?]. France is odd and nocturnal. The called "MISS DEATH AND DR. . . ." It features Estella Blain and includes a sinister-wild scene that resembles the roller-dance sequence of the charming CAPTAIN SINBAD. Royal films in the U.S. has released a beautiful Soviet bullet film of BLEEDING EARTH. The film is noted for its exquisite photography and imagination. . . . Hammer Pictures currently has three horror offerings: THE BLOOD DRINKERS in Spanish vampire film in color, directed by G. . . . It features a new version of Poe's BLACK CAT and PSYCHO A GO-GO, a Top Production in Technicolor and Techniscope, starring Ray Marston as the mad psycho of them all. Now being finished for early release is ORGY OF BLOOD (color, with John Aubrey, who was seen in the madhouse FRANKENSTEIN'S DAUGHTER) and Karl Fowler (who starred in the great 1933 classic DAY WARS INVADER BATH) and in a new film work of Hammer is THE SYNTHETIC MAN. New Chinese fantasy is MADAM WHITE SHAKA, made in Colorscope by Mrs. Kuno and released in the U.S. through Frank Lee International. It deals with a goddess (actually a 1,000 year old white man) who falls in love with a man (who had saved her from death in a previous life) and is punished, as is her mortal lover. The color is great, but the love business ruins the effectiveness of several fantasy sequences. . . .

The Italian production scene is particularly varied as of late. Conveyed are four features by Anthony Bonaventura (who directed the Raito-starring PLANET OF EXTINGUISHED MEN known in the U.S. as BATTLE OF THE WORLDS) in association with Antonio Morabito. These are DEVIL MEN FROM SPACE (with Margaret Scott, Steven and Onibetta Calli) PLANET ON THE MOON, (with Scott, Margaret and Calli) THE DEADLY DIAPHANOSIS (with Tote Buxton) and Les Conquer and WILD. WILD PLANET (also with Russell and Calli). All four are in Eastmancolor. MGM will handle worldwide distribution rights on the Italian MAN WHO LAUGHS, based on the Hume novel. This one is also in Eastmancolor and is directed by Senio Corbucci. George Pal expects to shoot several new fantasies at MGM. The FORD WORLD OF HEYRONOMUS BOSCH (starring Tenny and Chast) THE DISAPPEARANCE AND ABANDON NIGHTS. Pal was, several times the subject of an article in which he explained that he is annoyed by people who think of science fiction as fantasy. He says that he and other "discovers of the new future." He believes in the handover in his films and feels that his concern has helped to bring about a world-wide awareness and acceptance of the shape of things to come. We will remember his remarkable DESTINATION MOON production of a space walk and his orbiting space station IN CONQUEST OF SPACE. . . .

Unhappily has returned into all with its Arbus Film Production of EYE OF THE ALIEN. Film's cost is headed by Patricia Field, Brian Weakley, Alexander Morton and Brooks Road. . . .

Emerson's SATURDAY NIGHT IN APPLE VALLEY is a small but fun film. Stars are Phil Ford, Mini Mirra and CSR Annette, and it includes a dream sequence of a both in a job full of money. New that would be a good idea for home architects to implement. . . .

Completed in Brazil is TARZAN AND THE JUNGLE BOY for the production film, with Mike Henry in the title role. . . .

There's a new French version of Publi's story THE QUEEN OF HEAVENS, about a girl who has the secret of creating life out of seeds. However, the film does not delve into the supernatural and psychological aspects. . . .

AIP underwent difficulty in distributing its DR. GOLDFOOT AND THE MIND MACHINE (originally titled DR. GOLDFOOT AND THE SEX MACHINE). In Germany, the film was changed to a real Dr. Goldfoot, a Dr. Abraham Goldfoot of Oshkosh, presented the use of his name in the title. The title was changed to DR. GOLDFOOT AND THE MIND MACHINE. AIP had had done everything within reason for him and that everyone seeing the film could not possibly believe the violence and the sex depicted was a hgh Goldfoot. However, after having seen many of AIP's top-notch films, many with they haven't released, DR. GOLDFOOT and the MIND MACHINE. . . .

American co-productions of a Czechoslovakian film, with each of the filming to be done here, has been affected through producer Daimon. Film will be based on Karl Capka's novel WAR WITH THE NEWTS, a fast-paced horror treatment of a maniacal situation. The new French film "FOR IT IS FLOWN (Gold and Lead) makes social comment on the people of France and uses a philosophical Vietnam war background. The film is the movie has a man from another planet arrive to report on whether or not Earth is worth saving. Directed by Alain Corneau with photography by Yann Le Moisson. . . .

See Paramount's NAKED PREY and still to the repulsive snakes and other dangers that Correll Wilde encounters while being chased across the plains of Africa, hunted like a beast. This story, recently remade into THE MOST DANGEROUS GAME by Richard Carlson, is played more in the "survival" vein than in pure horror. . . .

Several horror films are due this fall. Del Plata Film Festival in Argentina. They included the black-horror comedy THE LOVED ONE (which received mixed reviews) and the thriller U.S. The Mexican VULTURES ARE MOURNING (with such a corpse and coffin, despite the fact that the U.S. immediately reminded of last season's TV showing of Alfred Hitchcock's LIFE WORK OF JUAN DIAZ, based on the novel by John Edgar Wideman. The Mexican thriller and GYFTY GIRL from Britain with its creature sequences. . . .

Talks of Japan has co-productions with the United States. Lead up with the King of the (who made GORGON and CAPTAIN SINBAD) Toho will film FROM THE DEPTHS, a script from the well-known novel of the same title. With Akira Kurosawa will be a film tentatively titled THE KILLING BOTTLE, starring Nick Adams and Akira Kurosawa. Last summer in Japan, Adam made FRANKENSTEIN CONQUERS THE WORLD for Toho/AIP. The third film, for Henry O. Kissinger, is titled THE FRANKENSTEIN BROTHERS (what if near Frank coming to?) with Toho WAR-GODS OF THE DEEP? However. . . .

Liban-Sac films of Italy has completed SUPER-AROS VS. DIABOLUS. . . . From Paramount Pictures in 1966, a new Technicolor version of Shakespeare's NORTH AVALANCHE starring John Huston. From Films Polki in Europe comes THE SARAGOSSE MANUSCRIPT, which was first produced at CCC-Film in Germany in a \$2,000,000 remake in color and widescreen of the 1957 color as an early George Aiken, to star Karin Dor, Uwe Beyer, Siegfried Wisniewski, Rolf Henning and Gert Frabbe. . . .

Bryant Holiday
as Steiner,
the Projected Man.

In preparation for filming at CCC is **THE HELL OF MACAO** with Akim Tominoff and Robert Stock (to be directed by James Hill) and a remake of **CABINET OF DR. CALIGARI**.

In release from Italy's United Producers Intercontinental are two more "menziesan" fantasies, specifically, **HERCULES AGAINST GOLIATH THE GIANT** and **THE INVINCIBLE BROTHERS MACISTE AND GOLIATH**. Sidney Ray's **THE JAGGED RED PLANET, JOURNEY TO THE SEVENTH PLANET, REPUBLICS AND THE CASIMIRI** began filming **A WITCH WITHOUT A BECOM** last April with Jeff Hunter and Marie Persky. Planned for early start is **THE ELECTRIC MAN** with Louis Hayward.

And Screen's Submer Studios filmed **A VAMPIRE FOR TWO** last year, with direction by Pedro Lazaro. Comic cast includes Tomyan Gasser, Susilo Morales and Loretta Vasquez. Film may be released here shortly. . . . Completed in Italy is the sci-fi **TERMINAL IN SPACE**. . . . Also from Italy is **A WITCH IN LOVE**, directed by Damiano Damiani with Rossana Sciavelli, Richard Johnson, Gian Maria Volontè and Sarah Ferreri. . . . From Franco-Planeta Films comes Peter Cushing, together with Edward Judd and Nanni Moretti's **Mr. Kasanelli** to **CURSE OF THE DEMON** in **THE NIGHT THE CREATURES CAME**, in **Enfermador**. And coming will be **CREATURES FROM UNDER THE SEA, THE BRAINRATCHERS, WIKO, INVASION OF THE APES**, and **THE CROOKED CROSS** a study in black magic conceived by Peter Ayer. . . .

Shown at the Cannes Film Festival was the French **LE 17EME CIEL** (The Seventeenth Heaven), a sort of **SECRET LIFE OF WALTER MITCH** showing dreamers parading James Bard (and who isn't parading Bard lately?) and **Richard (THE KNACK)** later pictures. . . . Max Rosenberg and Milton Subotsky have again planned science-fiction pictures, this time in competition with Embassy. Planned pics are **THE TERRORISTS** and **THEY CAME FROM ANOTHER WORLD**. . . .

Charles H. Schneer, who usually co-produces with Ray Harryhausen **THE 7th VOYAGE OF SINBAD, JASON AND THE ARGONAUTS, THESE WORLDS OF GULLIVER AND FIRST MEN IN THE MOON**, will film **THE LIGHT AT THE EDGE OF THE WORLD**, the special effects for **WORLD, A JOURNÉE** story, will be handled by **TEN COMMANDMENTS** Award-winner John P. Fulton.

Currently in release from Disney is his remake of **RABBIT**. Disney feels that many of his cartoon films such as **RABBIT** and **SNOW WHITE** will never be seen on television because they still make a fabulous amount of money in theaters. There are still many sci-fi films on the post few decades that have not been sold to tv for a similar reason. Among them are **THE BLUEBIRD** (the **Wonderful-Gulliver** fantasy) and **George Pal** sci-fi like **WAR OF THE WORLDS, WHEN WORLDS COLLIDE**. From time to time Pal films are shown at festivals and will attract quite an audience. They'd probably lose much on TV anyway, as did **DESTINATION MOON** and **ATLANTIS, THE LOST CONTINENT**. . . .

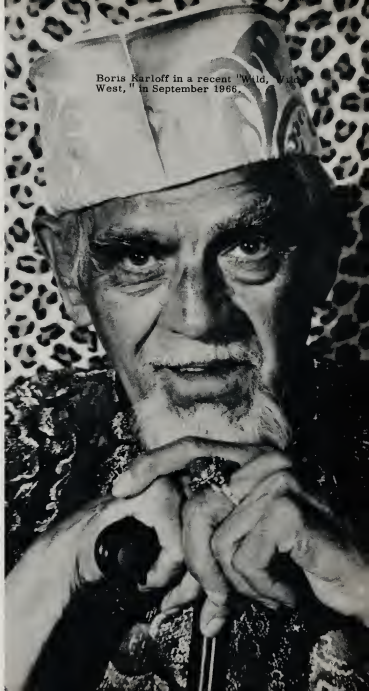
Two more pics acquired by ABC-TV for future network airing are **THE COLLECTOR** and **THE REDFORD INCIDENT**, a top-notch suspense film that unfortunately did not do well at the box office. . . .

More bits of "bat" business: National Periodical Publications Inc. publishers of **BATMAN, SUPERMAN** and other comics, has filed suit in Federal Court of Los Angeles charging infringement of trademark and unfair competition. The action was brought against Associated Picture Distributors, Inc. and Jerry Warner and Herb Clark Jr. It stated that defendants are making **WILD WORLD OF BATWOMAN**, which complaints they will cause confusion. The statements of the principals are similar to those worn by **BATMAN** principals, which it alleged will result in further confusion. The suit asks for the injunction and treble damages to be determined by the court.

As if Disneyland weren't enough for tour-happy Americans on vacation in California, now there's a new one: the Batcave. This one's the genuine thing; it's on the set of Dutil's **Calver City** lot. Somehow, word leaked out as to the location of the Batcave, and now the simple explanation for the sudden apathy to the cave is "We can't keep them out." And, after all, how could an ABC or Fox official turn greater refuse the requests of visiting critics and admirers who "just happen" to bring their children with them? Truly, at times, there are as many as 200 lady Batmothers watching **Adam West** and **Burt Ward** conquer crime in Gotham City and soak up autograph devices. In the Batcave. Of course, the problems of silence on the set rules many a take. Naturally, one could not be expected to quiet a whining child who's shuffling his feet on the ground in excitement at seeing, in person, the Dynamic Duo. To keep the kids from being too disappointed at not being able to get West's autograph, they are given autographed photos of him upon entering. But just the same, they all go "bats". . . .

Some new Film Festival entries from Cinecittà-Valentino **MEANDRE** (meanders) from **Yves-André** features several camera angles and form: **A PATY JEZDIE JE STRACH** (The Fifth Rider Is Fear) is an unusually well-done expressionist film capturing the strange mood of a city obsessed by military. Continued

Boris Karloff in a recent "Wild, Wild West," in September 1966.



forces (shades of IT HAPPENED HERE or JOSEPH KILLIAN); SEDMIKRASKY (The Boaters) uses striking sets (pop-art type cut out walls, flower arrangements, etc.); KDO CHCE ZAROT JESSIE (Who Killed Jessie?) is a mixture of science fiction and gag art that has two scientists conceive a way of reading thoughts via drive and head phones that turn the thoughts into images on a tele-screen (one sequence has a man dreaming of comic strip heroes); TAUST XZ, from Romania, is an up-dated comic version of the famous found legends... Trieste of feat: KDO CHCE ZAROT JESSIE was the top local award, the crime's prize, at the 4th International Science-Fiction Festival at Trieste. The Gold Seal for the Best Documentary in the sci-fi field went to the Soviet shot, THE MOON, with runner-up French shot LES ESCAROTS (The Snails), an unriveted film about giant snails attacking a town. The United States was represented by WAR-GODS OF THE DEEP (AIP-1965-Jacques Tourneur), Irvine Allen's television production of LOST IN SPACE and Harry Hurrell's PENNY ARCADE. Other films were the 1943 BATMAN and INVADERS FROM MARS.

THE INVADERS, the ABC series that didn't make it, will probably premiere in January because of a special decision made by ABC execs. They claim they already have a sponsor lined up. The show is supposed to deal with a group of aliens among us who day by day fulfill their plans to invade Earth...

New Trends Associates has added to its children's science fiction series JOURNEY TO THE BEGINNING OF TIME and an animated puppet-epic, THE EMPEROR'S NIGHTINGALE, bringing the group to eight. JOURNEY, seen several years ago on local TV, dealt with a group of adventurous boys who find a river that leads through a prehistoric era of the beginning of history. Along the way they encounter dinosaurs, etc., with amazingly real special effects...

Following that on the heels of Otto Preminger and George Stevens in the battle against censorship, Alfred Hitchcock has included in an NBC-TV deal a provision that no portion of THE MAN WHO KNEW TOO MUCH and REAR WINDOW will be cut. However, Hitchcock's PSYCHO deal with CBS contained no similar provision, and censor went wild during the famous "shower-bath" murder sequence... CBS is finalizing a development deal with writer Larry Cohen on a new hour-long sci-fi series for the 1967-8 season titled THE SECRET ENEMY.

Childhood Productions, Inc. has completed a feature, entitled THE CHRISTMAS THAT ALMOST WASN'T, a Barry B. Yellen production, starring Lydia Brazil, Michel Rober, Romano Brazil, Paul Trippe and kiddie emcee Sonny Fox...

Started in August, the Universal comedy, THE RELUCTANT ASTRONAUT with Don Knotts, Paul Ford and Leslie Nielsen (who is Commander Adams in FORBIDDEN PLANET). Other starts include THE 1,000,000 EYES OF SUMMER, a sort of macabre Fu Manchu for AIP, and in LIFE FIVE, sequel to the record-smashing spy spoof KNOX MAN PLINK, again with James Coburn... New Seven-Arts series of TV cartoons is JOHNNY CYRUS IN DIMENSION ZERO, with all six-minute episodes in color... Columbia's comedy-fantasy, BIRDS DO IT, starring TV hippie comedian Seelye Sales, has some neat special fx with

Sespy flying over the ocean, running on water, etc., all without the usual tell-tale wires...

Recently, a documentary film on various UFO sightings—based on an authentic sighting in Saguaro, New Mexico—premiered in that town. The film is titled PHENOMENON: SEVEN POINT SEVEN and was produced by Empire Studios of Hollywood (with half the location filming in Saguaro). Title comes from the fact that 7.7% of the UFO cannot be explained by the Air Force. The incident in this case involved a city policeman who claimed to have seen a UFO land and disembark a few minutes later. There is no real tie to the humor that patrons will not be offended unless they are under the aesthetic "swamp gas"...

Wooler Brothers, in connection with Anthony Dawson and Giovanni Simonelli, are responsible for the production, with R.C.A. Rums of THE OTHER SIDE OF THE MOON.

There seems to be a distressing surge of horror film bookings away from large cities to small country towns and out-of-the-way places. Many cities have never seen films such as CREATURE FROM TAGANARA, INVISIBLE HORROR and TERROR OF THE MACHO DRAGON. With the trend towards "Premiere Showings" billing (i.e., one feature, either a big-name comedy or love story or what-have-you) we can be pretty sure that we'll never get to see them, but you can always be sure that every "nuclei" and sex film that is produced anywhere is shown everywhere.

Most Paramount pic is MANAURA, a British-made film with Broderick Crawford (seen in TV's HIGHWAY PATROL and GOLIATH AND THE DRAGON) and Alvin Tarnoff. Film was produced on a \$600,000 budget.

Two apparent in the recent rush towards "pre-historic" films. Hammer is following hot on the heels of production with C.E.A. Rums of PRE-HISTORIC WOMEN, with Michael Carreras producing and directing, Martin Latimer, Martine Beswick and Edna Bonar cast... Gene Corman has NEMO for Allied Artists. Pic is based on the character appearing in two Versa's, 38-60 (LEAGUES UNDER THE SEA and MYSTERIOUS ISLAND)...

There are plans in France to film I KILLED RASPUTIN, entirely a different production from Chris Lee's RASPUTIN, THE MAD MONK... English dubbed item for direct TV release is STILL another James Bond parody, JAMES BOND: OPERATION GOLDSINGER. Film is in color and runs 86 minutes, so you'll know how much they cut for TV later this season. Joan Crawford has been slated to star in CIRCUS OF BLOOD, new English horror by Hermann Cohen... Peter Cushing terrifies reversionist villages again with his macabre experiments in FRANKENSTEIN CREATED WOMAN, the new Hammer/Seven Arts Production, directed by Terence Fisher. Rating at Bray, Pic. announced several years ago, was shelved until now. It is not yet known whether this a sequel to EVIL OF FRANKENSTEIN or a remake of BRIDE OF FRANKENSTEIN or... Associated British-Pathe has started production on THE GHOST GOES GEAR, written by Roger Dunsen and Hugh Gladwick...

In London, under the title of The Hammer Horror Omnibus, Pat Beck, Inc. has published in one volume four novels based on Hammer releases. The author is John Burke. Titles are THE

GORDON, CURSE OF FRANKENSTEIN, THE REVENGE OF FRANKENSTEIN AND CURSE OF THE MUMMY'S TOMB...

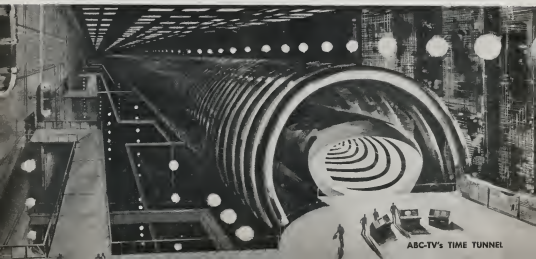
NBC is planning a live-action version of DICK TRACY for the '67-'68 TV season. Of course, any thing would be an improvement over the DICK TRACY cartoons seen nationally for several years. This new project is another from Bill Foster, who produces GREEN HORNET and BATMAN.

AIP plans to film Edgar Allan Poe's THE GOLD BUG sometime this year with Vincent Price. Maybe this means a return to the horror cycle by AIP? We surely hope so. AIP has a new Italian film called CRIMINALS OF THE GALAXY... Jack H. Harris (THE BLOB, DINOSAURUS) work on MOTHER GOOSE A-GO-GO. There will be a sound-track album.

CBS recently acquired SEVEN DAYS IN MAY from Paramount. It's about the first BEACH PARTY from American-International. However, AIP still does not want to sell their Poe films to a television channel. They feel the Poe films never been out of release completely, they still do well at the box-office. But how about AIP film the MASTER OF THE WORLD which heart been heard from since 1917... In Italy, Diolo Tensio is preparing ALLADIN'S LAMP for filming in Spain with George Morfess as the star.

The rising popularity of film on air form has prompted a rise of film courses all over the country for making films, studying their history and analyzing new ones. Many youth groups make their own films now and then. New York's School of Visual Arts recently opened a whole Film Arts multi-year specialization course covering just about every phase. High school students from all around the city were also recently invited there to a series of film lectures by designer Everett Allen and world famous film historian William K. Everson, who wrote "Last Days of Lugosi" for C&E '68. Shown were special effects sequences from KING KONG, the audio VAMPIRE (the early European horror/vampire film closely perched from the great DANTON'S INFERNAL) and an entire program on cinematic films, including many beautiful highlights and culminating in the magnificent anti-war cartoon of the forties, PEACE ON EARTH. Around the same time a lower New York art house showed, for one week, a double bill of METROPOLIS and NOSFERATU. Several weeks earlier they had CABINET OF DR. CALIGARI and Gaebehn's BEAUTY AND THE BEAST. It is certainly disheartening to know that some old classics like MYSTERY OF THE WAX MUSEUM no longer exist because of lack of care and proper preservation. But, on the other hand, many old films DO exist and are shown for the younger generation to see and compare with the film that is predominant today. One more example of the keen interest in horror film is that NBC debuted, several months ago, one of its PROFILE ON THE ARTS Saturday afternoon shows to early back film. In half an hour, they showed clips from THE MUMMY, CALIGARI, NOSFERATU, DRACULA, FRANKENSTEIN and THE GOLEM. The program was in a discussion format although info on these and other films was sketchy. It still conveyed the distinct impression that horror is thought of, in intelligent circles, as a true form of expression and art. And certainly, that is the way it SHOULD be regarded.

—Dennis Mitchell





ACADEMON

by Edward S. Louterbach

Let me add my congratulations on the high quality you maintain in both your articles and illustrations. C&F is, without doubt, the leader in its field. The reason is obvious: you deal seriously and intelligently with a segment of motion picture history that is too often forgotten or made fun of. Your articles are at least literate when compared with the ungrammatical and unreadable prose of your rivals and your occasional puns are at least funny. Your Frankenstein Movieguide is invaluable because you give concise evaluations of motion pictures and do guide the viewer to worthwhile fantasy and horror films while steering him clear of time wasters. Lin Carter's review of horror-fantasy books (C&F #8) was excellent, and, like the Movieguide, indicated both subject and quality of the books reviewed.

I might add that I liked Lin Carter's own novel, *Thangor of Lemuria*. My highest praise is that it equals anything Burroughs turned out, though it does not have the weaknesses of Burroughs' episodic structure. *Thangor*, it seems to me, is better than *The Wizard of Lemuria*. I have the feeling that Carter has now fully visualized his Lemurian world. No doubt the glossary at the end of *Thangor* helped to do this. I liked the scholarship with references to actual books like those of Burton and Slaymaker, and the whole matrix of animals, plant vegetation, army ranks, lost cities and minerals equals the detail of Burroughs.

Jerry Elliston is right when he suggests that university professors read C&F. Some of us take C&F and its contents so seriously that we wish Ken Bels would be more accurate about his facts in his gopher-mitten article and check them before typing into print. For example, the original date of *THE MONK* was 1795 and Lewis' novel can hardly be said to have been "written in the early 19th Century" (p. 50). The British title of Sax Rohmer's book was *THE BRIDE OF FU MANCIU* (New York, 1935). In both cases "brides" was singular, not "brides" as indicated by the Rohmer book of the same title (motion picture *THE BRIDE OF FU MANCIU*) (p. 48).

Further evidence of academic interest in C&F is the letter of my good friend J. Randolph Cox of St. Olaf College on the same page as Elliston's. Cox is a serious collector of detective stories and the supernatural and has a true scholar's knowledge of the history of the mystery story and supernatural literature. He can tell for hours, entertainingly, on the five points of John

Buchan, Sax Rohmer, Rex Stout, Conan Doyle, The Shadow, Belmont, silent cinema and horror movies. I can only urge C&F to continue its fine publication. It is the one magazine devoted to horror films that is accepted by the people in modernist circles like myself and Randy Cox. Edward S. Louterbach, Assistant Professor, Department of English, Purdue University, Lafayette, Indiana 47907.

MULLIGAN STEWING

by Barbara Mulligan
luck!

Please! DON'T haunt me at night or day. Please tell me the answer. Monster fan, Barbara Mulligan, 6081 Cleaver Avenue, Western Springs, Illinois.

"Okay. What's the question?"

NATURAL SELECTION

by C. S. Cummings

It is our policy to send to a selected few, an advanced copy of our press releases, to give these selected few the opportunity to print the releases prior to printing by other national organizations. We consider your publication to be the finest and most intelligent in their field, therefore, we selected you. Although you may never have used an article of this type in your publication, it may be worth a try, as we are sure there are many intelligent and interested readers of your publication. No exclusive rights for the article will be issued, therefore, the sooner you use it, the better. You have permission from Grand International Productions to use the press release as long as it is not altered, changed, or shortened in any way without written permission from Grand International, but you do not have permission to exclude or change the title of the article in any way you desire. C.S. Cummings (President, Grand International Productions; 750 Pierce Street, Gary, Indiana).

It is certainly true that we have never used an article of this type. Below is the press release . . . which we have not "altered, changed, or shortened in any way." As a matter of fact, we haven't even changed or excluded the title, which is . . .

NEW WONDER KING OF MOVIES

C. S. Cummings, president of Grand International Productions, is in the early stages of preparation for his first production, and already people are beginning to call him the new wonder king of movies, not because of what he has done so far, but primarily because of his plans, ideals, and sometimes surprising statements.

C. S. Cummings has spent over a year in Korea, obtaining information, scouting locations, and writing the script *KOREAN ADVENTURE*, to be a road-show attraction in color and possibly 70 mm and a new type of 3-D. The story is described in this manner: *KOREAN ADVENTURE*, the greatest story of human sacrifice for the sake of love ever shown on the screen is much more than a love story. It's a story of high adventure, magnificent drama, breath-taking scenery, light comedy, and overwhelming suspense, designed to warm your heart, make you cheer, fear, and cry.

Much of the present day story is based on true incidents, and realism is to be a key factor, with shooting actually to be done in Korea. Not long ago C. S. Cummings made the amazing announcement that only live ammunition will be used in the production.

Plans for the production promotion of the film include the giant search for the female star of the movie, the production of a short documentary on Korea, to include the female star of the feature, and will be titled *MEMORIES OF SEUL*, in color, and during the production of the feature, a 15 to 30 minute monthly TV report on the progress of the production.

Outspoken at times, saying what he believes in, C. S. Cummings made the following statements to a group while in Korea, quote, "I do not wish to condemn all of the motion picture industry, for surely it is the greatest industry on earth. But we must face the facts of the deceased principals of many of the people in the industry. I am concerned with the problem that talented people many times have in achieving success in the field. Today, too many times, talent is second to either having relatives in the industry or highly influential actors and writers. The industry needs to be cleaned up, and talented people replace those in positions because of who they know or who they go to bed with. I shall endeavor to keep my corporation on a high level of standards where people who are talented will always have a place to work, resulting in great entertainment for the entire world." Unquote.

Continued

Baron von Bungle

BY RICHARD BOJARSKI



Laird Cregar with Linda Darnell in HANGOVER SQUARE.



Editors, please be careful!!! Anyway, I bought five copies for myself. East 84th Street, Batsick, the Batsicks 2194, 418 S. Broad Street, New Orleans 19, Louisiana 70119.

a We received a ton of mail about this proof; this was the most interesting response of the book. POW!! However there's nothing wrong with our numbering. We use the standard volume numbering on the contents page, but we prefer whole consecutive numbering for easy reference.

HOBSON'S THE CHOICE

by Charlene Kravitz

Please answer this one question. Thank you. [a You're welcome—Ed.] Why don't you do an article or series of articles on the horror queens of the Thirties and Forties: Fay Wray, Mae Clarke, Valerie Hobson, Evelyn Ankers, Ilona Massey, Maria Montez, etc. There are enough candidates for a book, but we just want to know what's cooking. (Well, James Beard has already done THAT book—Ed.) It's about time the women were paid attention. Fay Wray, by the way, appeared in a daytime REAL McCoy's segment recently. Charlene Kravitz, 522 Ellen Street, Hackettstown, Pennsylvania 18655.

a Our Transylvania correspondent, Eric Bennett, who was responsible for the two pages on Barbara Steele in Col 29, tells us that he's now working on just such a series. Charlene, so keep your Sendaground up for forthcoming issues.

A FAVE RAVE

by James F. Goodrich

Most pleasantly surprised to see the Laird Cregar piece. My gratitude . . . but why only one shot of the subject? Would appreciate viewing stills from I WAKE UP SCREAMING, one of my fave films that is horribly neglected. May I suggest Bisha Cook Jr. and Conrad Veidt as candidates for revival? My thanks to Charles Collins for bringing the Forties book to my attention. The Harry Clarke reprint are superb. James F. Goodrich, 5 Brewster Drive, Middletown, New York 10940.

a How's this, Jim?

There's also one more address, and it's where you send Ghostly Postals: Box 43—Hudson Heights—North Bergen, N.J.—07048



Laird Cregar quizzes Betty Grable in I WAKE UP SCREAMING.

THE CREATURE FROM THE LAGOON



In the swarming Amazon jungle a Creature from 150 million years ago threatens a party of archeologists in the forbidding Black Lagoon

THE CREATURE WALKS AMONG US



Terror reigns when the Creature stalks his pursuers in the jungle before they subdue and capture him. His eventual escape leaves a wake of destruction in his path.

REVENGE OF THE CREATURE



Panjo breaks loose in a sea coast town when the Creature escapes from captivity, threatening death and devastation. In a furious climax the townspeople save his hostage from death in the sea.

ARABIAN NIGHTS The intriguing story of Schaherazade, a beautiful dancing girl who helped depose a tyrant and put her true love on the throne



SON OF ALI BABA The sons of the forty thieves storm the palace to free Ali Baba, imprisoned by the treacherous Caliph. Despite formidable odds, these valiant swordsmen crush the enemy in a thrilling, spectacular battle.

ALI BABA AND THE FORTY THIEVES The colorful and exciting story of the cruel Mongol conquest of Baghdad and the resistance of Ali Baba.

20 MILLION MILES TO EARTH



The most monstrous of all space monsters is unleashed on earth! Doubling its size every night, it wrecks havoc on a terrified populace... crushing cities, defying modern weapons. Can anything stop it? Find out!

THE DEADLY MANTIS

An incredibly gigantic Mantis swoops from the sky and goes on a raging rampage of destruction and terror. See missiles, flame throwers and other modern weapons pitted against this deadly threat!



KILLER GORILLA



There is heart-pounding suspense when you find yourself with spear-armed natives facing the most awesome beast of the dark continent!

A TOUR OF UNIVERSAL CITY STUDIOS

One of Southern California's most popular tourist attractions is visited in this stunning film tour of the world's largest motion picture studios. You'll see the fabulous TV and movie sets, the stars at work, the secrets of film-making.

LADY GODIVA Thrill to the exciting adventure of the world's most startling ride! Fabulous Godiva brings freedom to her people.

THE THREE MUSKETEERS

It's "All for one and one for all" as these expert swordsmen find themselves in a thrilling, suspenseful race to retrieve the Queen's diamonds.



A runaway rocket ship and beauties of Venus drive Abbott and Costello along a notorious orbit of dizzy fun.

Mail to: GOTHIC CASTLE; Box 43, Hudson Heights Station; North Bergen, New Jersey

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- ☐ \$3.98 for *Revenge of the Creature*
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- ☐ \$3.98 for *Rocket and Roll*
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- ☐ \$3.98 for *The Three Musketeers*

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NEW BOOKS

reviewed by LIN CARTER

THE GARDEN OF EVIL

By Bram Stoker
Paperback Library #53-946, N.Y., 1966
220 pp., 40¢

In their rush to out-compete each other for the burgeoning craze for paperback romantic novels mis-called "Gothics" . . . the paperback houses are beginning to slip in a few genuine novels of the supernatural. Especially Paperback Library. This one (better known as *The Lair of the White Worm*) is—next to *Dracula*—the best horror novel Stoker ever did. And the same publisher has also brought out another Stoker job, *The Lady of the Shroud*. Neither of these two Bram Stoker novels has ever been published in paperback before, at least in America, and are worth your attention.

Watch Paperback Library's releases carefully. They have revived John U. Nielson's gory old lycanthropy/family curse thriller, *Fingers of Fear* (1937) and Maggie Owen Wadellian's horror novel, *Sarah Mandrake* (1946). Others may be on the way.

EMPEROR FU MANCHU

By Sax Rohmer
Pyramid Books #R-1310, N.Y., 1966
192 pp., 50¢

He's back again, that Malefic Mandarin, that Nefarious Nabob, that Treacherous Tatar . . . Doctor Fu Manchu! Yes, the most menacing Mikado of Malice, the most sinister Shogun of Sin, the most corrupt Cesar of Crime the world has ever seen returns yet again to hurt his evil genius against the West. This glorious reprint-series from Pyramid is bringing back in sumptuous, matched-set editions fully 11 of the 13 *Fu Manchu* novels. *Emperor Fu Manchu* is one of the last in the series, and one of the rarest. It never had a hard-cover edition in America at all; the only printing was a 1939 pb from Gold Medal. In this one, the malignant Mahatma of Mischief tries to overthrow everything with an army of radio-controlled zombies or something . . . but luckily, tireless old Sir Dennis Nayland Smith is on hand to match wits yet once more against the fiendish of the most cunning Caliph of Chaos, the most vile Voivode of Villany the world has ever etc. Great Stuff!

SUPERMAN

Signet Books #D2966, N.Y., 1966
160 pp., 50¢

Don't let the cover blurbs fool you, gang, this is NOT "the best of the original Superman" at all—not by miles, and I wish it were. Nope. What it is is nothing more than five very recent Superman stories from the late Fifties and early Sixties, long after the strip degenerated into a tired but

Continued



Here's an illustration from a new magazine of comic anti-science-fiction, fantasy, adventure, monsters, super-heros, satire, etc. The editor is artist Wally Wood (of MAD, EC, THUNDER AGENT fame) who's also writing some of the stories. Contributors include Al "Flash Gordon" Williamson, Jack Geaghean, Reed Crandall, Aubrey Goodwin, Frank Frazetta, Dan Adams, Gray Morrow, and Angelo Torres. Send \$1.00 to Wallace Wood, PO Box 882, Aracoma Station, NYC, NY



franzed, mechanical series of variations on different colored varieties of Kryptoids and how they gum up the aging Man of Steel. If this really were a collection of the wonderful, inventive and imaginative Siegel and Schuster stories from early Forties—I'd be the first to cheer! But it ain't, and I don't. So save your jolly good and buy Lancer's *The Amazing Spider-Man* instead, or any of the jolly-good T.H.U.N.D.E.R. Agent books. Tower is re-releasing now—Thor, No-Man, Dynamo, or Menhor. Or, if television hasn't exhausted your bat-thirst, try some of the very good Signet Bob Kane's, like *Batman vs. the Penguin*. They are good.

CONAN THE WARRIOR

By Robert E. Howard; edited by L. Sprague de Camp
Lancer Books, N.Y., 1966
173 pp., 75¢

You can't keep a good man down

Robert E. Howard began publishing his gorgeous, heroic adventure stories of the grim barbarian warrior, Conan the Cimmerian, in the early 1930's in that most wonderful of all pulp magazines, *Weird Tales*. Filled with color and excitement, they won the enthusiasm of all kinds of people, including Howard's fellow writers, H. P. Lovecraft and Clark Ashton Smith.

Howard died and *Weird Tales* went under . . . but nothing could stop Conan. A group of his fans kept his memory alive, and in 1953 (exactly 20 years after the first Conan yarn was printed) a small book publisher, Gnome Press, began reprinting the series in hardcover. Still more enthusiastically readers discovered the sword and sorcery of Howard and these series became the most popular books Gnome ever published. Time passed, and Gnome Press vanished from the scene. The books became scarce and hard to find . . . but nothing can stop Conan for long! For now Larry Shaw of Lancer Books is bringing out the books in a beautiful new paperback edition, with scrumptious covers by Frazetta and capacious notes by Conan Fan #1, L. Sprague de Camp. What's even more exciting, is that these new paperbacks include recently-discovered, long-forgotten, previously-unpublished Conan stories by Howard! If you like Burroughs—if sword and sorcery is your meat—Conan will be right up your alley! Most highly recommended, indeed.

THE DREAM-DETECTIVE

By Sax Rohmer
Pyramid Books #R-1316, N.Y., 1966
192 pp., 50¢

Beside their perfectly splendid *Fu Manchu* series, the boys at Pyramid are bringing into paperback—for the very first time in America—some of the rare, almost legendary non-Fu Manchu novels of Sax Rohmer. And Pyramid's Don Bensen has had the good taste to pick the very finest of the novels of supernatural skullduggery ole Sax ever wrote: *Bread of the Witch Queen*, that early yarn of Egyptian magic; *The Queen of the Sacred Sinner*, that marvelous tale of ancient Assassins loose in London's foggy streets; *The Golden Scorpion*, with its hooded Mastermind, its brain Thieves, and the blue ray that drives men mad. No more gifted master of the macabre and the mellerdrammer ever set pen to paper—than Sax Rohmer. He makes Edgar Wallace look like the Bobbsey Twins, and "Fontana" about as scary as Uncle Wiggly. Get 'em all!

JAN OF THE JUNGLE

By Otis Adelbert Kline
Ace Books #F-400, N.Y., 1966
172 pp., 40¢

Kline came the closest of anyone to capturing the unique charm and charisma of Edgar Rice Burroughs, and his yarns—the best of 'em, like *Maze of the Moon* (Ace Book #F-321, 40¢) or *The Prince of Peels* (Ace Book #F-259, 40¢)—are worthy of a place on your shelf right next to Tarzan of the Apes or A Princess of Mars.

Of course, he imitates ERB. And the imitated is almost always better than the imitator (That's Carter's Second Law of Literature). But, still and all, this particular yarn is pretty sound stuff—colorful, fast-moving, written with verve and gusto. Jan of the Jungle is a sort of teen-age Tarzan, and if his jungle is in South America rather than Central Africa, a good adventure yarn is still a good adventure yarn.

Kline is hard to come by these days. His hardcover editions are long out of print. Ace Books, the best and biggest publisher of science fiction and fantasy adventure in the world right now, has no less than seven of his very best and most exciting novels in print. Give one of them a try!

—Lin Carter

OTHER GOOD BOOKS, HIGHLY RECOMMENDED:

The *Weird Adventures of the Shadow*, as told to Maxwell Grant; Grossett & Dunlap, \$3.95 (Early, original novels from *The Shadow Magazine of the Thirties*). The *Illustrated History of Horror Films*, by Carlos Clarens, Putnam's \$5.95 (Big, deluxe book, with all the good stuff). The *New DeCameron: More Tales from the Senegalese Manuscript*; by Jan Patocek, Orion Press, \$5.95 (Brilliant supernatural literature by a recently-discovered Master; never before in print in any form). And . . . although modestly priced . . . take a look at Lin Carter's most recent adventure fantasy, *The Star Magicians*, Ace Book #G-588, 50¢ (Swashbuckling action on other planets of magic and science in the Flash Gordon manner).

FRANKENSTEIN CHAMBER OF HORRORS



FRANKENSTEIN RUBBER MASK

Professional-type rubber mask, looks exactly like the master's famous monster. The upstitching images of Baron Frankenstein's code creation. Spookies \$2.50 (plus 25¢ for postage and handling).

GLO FANGS 2

Not only do these sharp plastic teeth give you that Dracula look, they also glow in the dark, toothy people by night and day! In fact, make yourself the heart of the rave on May 1st all day to you. "Fangs for the Memory!" 1.90, plus 15¢ for postage and handling.

3 the mysterious . . .

Just turn on the switch . . . and with barely the lid close and — SOMETHING inside puts out a green hand, pushes the switch to "oh," and darts back inside. Says the Amazing Colossal Child: "First time I saw it, it scared me out of a year's growth." \$4.99, plus 25¢ for postage and handling.



LITTLE
BLACK BOX

LUMINOUS PAINT



Makes your own ghosts and spells! They glow in the dark with an extra light when you apply this substance. Comes in half-ounce bottles. Numerous ways to apply with any brush. \$1.75, plus 25¢ for postage and handling.



INFLATABLE COIL SNAKE

Ugh! This horrid green and black snake inflates to a sickening size fast in South, wings around you, and can be used to humiliate friends, foes, family, etc., or as a terrific filler when you go swimming. \$2.25, plus 25¢ for postage and handling.

THIRD EYE

Press it on to the forehead. It will stick — it's realistic, too. Drive friends and relatives nuts. Tell your eyes doctor you need "special" glasses and drive him nuts. Drive everybody nuts! . . . For only 75¢, plus 25¢ for handling-postage.



CRAZY DAGGER

Looks like it's gone through your skull! Amazing, harmless but a genuine Russian sword. Great! But not a dagger. A lot of dagger at blowouts given by Dr. Seldin, Prof. Zerkle and Coast Doctor. 75¢, plus 25¢ for postage and handling.

BRAVE GHOULS

Horrorous photo-captions book! \$1.25 (plus 25¢ for handling and postage)



Shiny black little emotion, just like Coast Doctor used to make! (Recommended also by the artist, Coast Doctor!) Clings to walls or windows, or can be carried in your pocket and shown at right moment. 75¢, plus 25¢ for postage and handling.



RUBBER BAT

10

Send blank pieces of paper to your friends . . . which have SECRET MESSAGES that can be seen only by those during the events of a Secret Writing 84. VISIBLE INK kit! 75¢, plus 25¢ for postage and handling.



INVISIBLE INK

SMOKE FROM FINGER TIPS



This mysterious substance causes smoke to come from your fingers. Perfect! Fantastic! Mysterious! Makes you even like the Magic of Mystery Man of the Year! 50¢, plus 25¢ for postage and handling.



SCARFACE

Realistic plastic scar to give you a properly gruesome appearance. Easy to apply and remove. Becomes your head Chapter Leader of the Scar of the Month Club. Look like a full-fledged hula-hulaer! 85¢, plus 25¢ for postage and handling.

SNAKE TWIST

This really little monster can be twisted and turned into various positions and shapes. Made of rubber with a wire core. Looks terrifically real! 75¢, plus 25¢ for postage and handling.



13

Horribly realistic look as if you bumped into Jack the Ripper. Look on it Jack the Ripper leaped into you. Look at it . . . well, you get the idea. It's pretty bloody, isn't it? 75¢, plus 25¢ for postage and handling.



BLOODY MESS



SPIDER RING

This spider-looking black tentacle fits onto your finger. You control his movements as he mysteriously rolls his eyes and wiggles his monstrous legs. By the way, this is the same spider recommended by the Black Widow and Ugly American Society. 75¢, plus 25¢ for postage and handling.

16

HYPHO-PHONY

Perfect for playing the Mad Doctor, this hypodermic needle is 30¢ and official looking. Fills with simulated blood, empties again! \$1.50, plus 25¢ for postage.



17

Featheringly gruesome replica of the South American Indian trophy. Hang it on your wall, wave it under someone's nose. Scary! It, unlike it or use it to hand often. \$1.50, plus 25¢ for postage and handling.



Please send me the following items whose numbers are circled below.

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13 14 15 16 17

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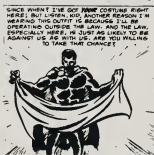
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Cofanaddicts

THE WORLD OF FANDOM

BY MIKE MCINERNEY

Below is a page from the topical "Origin of the Black Phantom" in Bill Spicer's 48-page FANTASY ILLUSTRATED, reviewed in this issue. An off-beat story about a Negro bus driver who dons super-hero togs to fight the "Brothers of the Flaming Cross," it's written by Steve Perrin with art by Ronn Foss.



It's important to remember that fandom is a hobby and not an occupation. Fanzines are usually small, mimeographed one-person productions. The contents consist of fiction, reviews, poetry (usually bad), letter columns and artwork. Fanzines are produced for fun, not for profit. Publishing schedules are usually very irregular, so don't expect an immediate answer if you send for a zine reviewed here. Times range in quality from bad to very bad with an occasional good or very good one thrown in to break the monotony. Here we go, gang...

TOLKIEN JOURNAL (Col. 2, No. 3) is published by the Tolkien Society of America, 139 Westrough Road, Brooklyn, N. Y. 11226. Membership is \$1.50 a year. This multithemed Journal has a scholarly air and is highly recommended to fans of J. R. R. Tolkien. Special Interest Rating 8.

1966 MY COMICBOOK ROOKIE costs 25¢ and is available from John Beeson, 207 W. 10th St., 232, New York, N. Y. This 1966 fanzine has one hotbed has cover art by Jack Kirby and Wally Wood. Plus biographical material on Gil Kane, Bill Harris, Al Williamson, Otto Binder Kirby Wood, etc. It mostly consists of ads, but they are beautifully laid out and very informative to the true comics fan. Rating 8.

NEO-FAN'S GUIDE TO SF FANDOM, by Bob Tucker, is available for 25¢ from Bob and Jeanette Carlson, Route 3, Hartford City, Ind. 47340. This publication gives a brief history of fandom and an explanation of conventions, fanzines, feuds and all the rest of the esoterica that makes fandom so strange to the newswriter. Bob Tucker has been active fanably and professionally for many years (more than 30) and has done a fine job. Rating 10.

THE PULP ERA (1944), from Lynn Hickman, 413 Oakdale St., Waukegan, Ohio 43347, costs 35¢ each. This bi-monthly newsletter zine contains some of the best artwork currently being published. The written material concentrates on old pulp magazines (OR & His Kettle Awaits, The Shadow, etc.). Well written and well researched. Rating 7.

FANTASY ILLUSTRATED (#2), from Bill Seiter, 4872 Granada St., Los Angeles, California 90022, costs 10¢ per issue. It is lavishly printed with full color covers. The comic book artwork is sometimes excellent, but the most interesting part of the zine is the storytelling in the letter column. This is one of the three best comic book fanzines currently available. Highly recommended. Rating 10.

STORIES OF SUSPENSE (#2) costs 30¢ from Marvin Wolfman, 142-18 59 Ave. Flushing, N. Y. 11355. This EC-influenced, dilted comics zine features fiction which is not up to professional quality. However, it's readable, and thus is several steps ahead of the usual run of fanfiction. The layout and paper are good, very promising for a second issue. Rating 4½.

FANTASY NEWS (#1) is published quarterly by Fantasy News Publishing Co., 7811 N. Regent Rd., Milwaukee, Wis. 53217. This zine contains some of the worst artwork I've seen in some time. Available for 25¢, but doesn't seem to be worth it. Misused on one side of the page, its fiction and reviews are poorly done. Hopefully, future issues will be better. Rating 1.

THE FILKSONG MANUAL (part two), 60¢ from Race Pals, Box 328 Westwood Plaza, Los Angeles, Calif. 90024. A filk song is a song about sf or fantasy or the fans thereof, so this publication will be meaningless to anyone not already acquainted with the field. My favorite song here is "Inlandmen is a Way of Life," by Pals. Another good song is "Young Man Mulligan" with 48 verses and hundreds of allusions to well known sf, fantasy, comic books and characters. Rating 8.

THE WISPA JOURNAL is published biweekly by Don Miller, 12315 Juddman Rd., Wheaton, Md. 20906. Write to the editor for rates as they are being revised. This is nominally a club journal but is actually the most regular and complete newsmagazine in sf fandom. It carries news of conventions, other clubs, new fanzines, books and movies. Rating 7.

CRANDADDY (#5) is 25¢ from Paul Williams, 20 Mallon St., Cambridge, Mass. 02138. This monthly fanzine is devoted primarily to rock and roll. Originally mimeographed, now printed, it features insightful commentary on the new psychedelic sounds. Find out what's happening, Mr. Jones. Special Interest Rating 8.

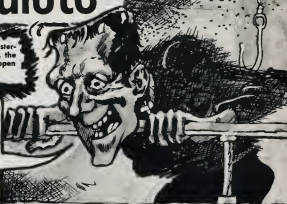
Continued

CoFanaddicts

For all wishing to participate in the compest monster-rific conspiracy set loose on an unsuspecting world, the **FRANKENSTEIN SOCIETY** is now declared officially open and in session!

Not only will mankind never be the same, YOU won't nor even WE will ever be quite the same again, rest assured (but, then, who were we ever, eh?) Especially is this true of Dr. Baron Frankenstein III, who supports all of this merry madness. He's not exactly "himself" lately. You see, he had to sort-of-er, oh-oh—change his appearance slightly after hostile bigoted villagers gave him a hard time recently when he was "working" in Transylvania. He placed his ingenious brain into the head of Count Dracula and thus successfully flew the coop! (Most triumphant case of do-it-yourself brain transplantation on record!) Meanwhile, the good Count's soulless brain is in the Baron's head, and the Baron's head is on his old body, and . . . Go on! You try figuring it out . . . the whole thing is driving us batty!

Let any one worrying about so future inures, the Baron and the Count have some fixed rendezvous in mind to resume their usual identities. We'll keep everyone posted through these columns as to what they'll be up to, including any other equally red-blooded clandestine activities.



Okay, now, all of you out there in CoF land—here's what will take place and how you now have a chance of tuning into a full-fledged CoFanaddict:

1—Take the CoFanaddict's loyalty oath: "I hereby swear by the blood of Dracula and Baron Frankenstein's scalpel that I will be a true and loyal CoFanaddict. (You don't necessarily spend the Count's blood or the Baron's scalpel for the oath—just starting into any mirror and muttering the words will do . . . as you gradually begin losing your reflection). 2—Fill out the coupon below. 3—Enclose \$1.50 for your CoFanaddict membership, which brings you:

(a) The Official FRANKENSTEIN SOCIETY membership card and number. (b) Early gorgeous CoF club stationery showing Gothic Castle headquarters in full vivid detail. (c) The big, hideously significant CoF membership button—these wearing it proudly are the envy of their cameraderies. (d) The CoFanaddict's Handbook: all the plans, policies and activity of the FRANKENSTEIN SOCIETY are explained in fascinating, blood-curdling detail (included is the famous Frankenstein Plagiarism Philosophy, i.e. "Whatever you've got in life, be sure to spread it among all your friends.") Also included is important information on starting local CoFanaddict chapters; Castle Crypts, Castle Caves or Castle Camps—plus data on obtaining the appropriate CoF Charter. (And free of charge: handed down for generations, the ancient recipe on making Frankenstein Fruit Punch!)

Sounds like a monstrously good deal for only \$1.50, doesn't it? Arrgh! Well, get to it, then, and hurry up before we start getting all choked up (even without Victor's benevolent assistance!) . . . we swear if you ever get wind of this, hell breaks on you and a log—and these take them over to Dr. Frankenstein, Maff the blood money is:

FRANKENSTEIN SOCIETY—Dept. X

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Dear CoF and Iger

I can't take the suspense any longer. It's driving me nuts. I want to become a died-in-the-sheet CoFanaddict. So make me a regular member of your sang geng already. Enclosed is the \$1.50 for the club stuff and things.

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CoFanaddicts

Will Eisner's great creation (below) as reprinted by Edwin Aprill in a 68-page photo-offset edition. The book begins with the first Spirit strip (Oct. 27, 1941) and reprints the following 92 daily strips--on excellent stock. Send five dollars to Edwin Aprill, 5272 W. Liberty Road, Ann Arbor, Mich. 48103.

THE SPIRIT

Copyright 1966 by Will Eisner

**MIKE MCINERNEY
EXPLORES THE
HIDEOUS
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FABULOUS
FANTASTIC
WORLD OF SCIENCE
FICTION FANZINES**



ZINGARO (#8), from Mark Irwin, 1747 Elmwood Drive, Highland Park, Ill. 60035, costs 25¢. This issue is notable mainly for photos from the Midwestern, a regional sci-fi convention held annually in Chicago. Reviews and letters fill the rest of the issue. ZINGARO is badly edited, but the special photos help to make up for this deficiency. Rating 4.

LORE (#4) edited by Jerry Pope. Send 50¢ to Jerry Pope, 1707 Piper Circle SE, Atlanta, Ga., 30316 for three issues. Lore is full of information on just about everything concerned with fantasy, sci, comics and pulps. If you have a question in any of these areas, send it in to Pope and you'll probably find the answer printed in Lore. Rating 6.

MOVIE MATIHEE (#6) is published in Scotland, but the U.S. representative is Rich Warren, 541 Sheffield Ave., Webster Groves 19, Missouri. Send 30¢. MM is mimeographed half-size with fine photos reproduced by the electronic stencil process. Seems to deal with all types of film... westerns, sci, comedy, etc. A bit small for the price (only 20 pages) but quite well done.

ERGO SUM (#41), from Paul Wyszynski, Box 2372, Ottawa 3, Ottawa, Canada, is published approximately quarterly. Free to interested parties. Primarily a poetry magazine, ES also features essays on religious and philosophical subjects. Rating 6.

FANZINE INDEX, published by Harold Palmer Pizer, 41-08 Parsons Boulevard, Flushing, N.Y. 11355, costs \$2.50. This 136 page volume is essential to any fan's reference shelf. It attempts to list every fanzine published prior to 1932 with titles, editors, and data on each issue. Rating 10.

MR. BIG GUY (#21) 25¢ is published by John Weasley, Box 123, Chelsea, Ohio. This fanzine is devoted to Bert Gordon, one of the worst of the horror-mystery fanzines. It is fanzine that this is also one of the worst fanzines I've ever seen. Badly written, cluttered poorly on one side of the page, with bad artwork except in the ads. The "Mr. Big Guy" is unintentionally funny. Rating 1.

CHAMBER OF HORRORS (#20) is available from Dave Trabala, 1545 Athens Ave., SW, Atlanta, Ga. 30310. These for 40¢. This fanzine held my interest quite thoroughly. The title of one of the stories is worth quoting: "The Armadillo Meets Godzilla Versus the Mummy Against The Critter from the Swampy Lake in the House Of King Kong With Running Commentary By Wever Wright." Very funny. Rating 7.

LUNA (#25) comes from Frank Dietz, 1750 Walton Ave., Bronx 53, N.Y. Four for 50¢. Luna specializes in reprinting speeches by big name pro sci writers. This issue features speeches by John W. Campbell Jr., Richard Matheson, Randall Garrett and Frank R. Paul. Dates of the speeches range from 1929 to 1959. Luna has great historical significance in fandom and does an excellent job of putting the spoken word on paper. Campbell's speech is particularly interesting. The artwork is of professional quality. Rating 7.

About the rating system used here: 1 is the worst rating possible, 10 is the best. All ratings are subjective and what I don't like, you might. Try a few sample issues for yourself and make your own decisions. Send ad for more info to Mike McInerney, c/o GOTHIC CASTLE-Box 43-Hudson Heights, North Bergen-New Jersey-07047.



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ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE—A prominent scientist concocts weird drops that turn humans into monsters. Costello unwittingly gets a dose, turns into a monster and lures Seward Yard on a zany chase.



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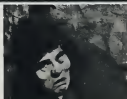
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#2—VAMPIRES—a 6-page horror comic story written and illustrated by Larry Lee; THE MANY FACES OF CHRISTOPHER LEE; 1957 HUNCHBACK OF NOTRE DAME; the 1953 PHANTOM OF THE OPERA and the 1962 CAR-TONALITY; American TV; THE INTERNATIONAL HIT; EARLY YEARS OF FRANKENSTEIN, a screen plus plus and plus; LARRY LEE on super-heroes—THE DAY MEN FLEW; Charles Collins on LITH.



#3—The first FORGOTTEN FRANKENSTEIN, conclusion of BORIS KARLOFF'S STORY; the story of ION CHANEY; THE STORY; LARRY LEE on more movie horror picture-stories on WHAT EVER HAPPENED TO BARRY HENRY, DAY OF THE TRIFFIDS, THE RAVEN, CAPTAIN SINGAL, THE NIGHT CREATURES; Mary Shelley and the BIRTH OF FRANKENSTEIN; Charles Collins on Shirley Jackson and Ray Bradbury; LARRY LEE on FRANKENSTEIN, TWILIGHT ZONE, TEEN-AGE MONSTER MAKERS.



#4—SPECIAL VAMPIRE ISSUE: picture-stories on NOURFATU, KISS OF THE VAMPIRE, BLACK SUNSHINE and BLOOD OF THE VAMPIRE; Mike Perry on horror, literary and filmic vampirism; Peter Sisk's satirical feature; FRANKENSTEIN'S GORGON; picture-stories on WHAT EVER HAPPENED TO BARRY HENRY, DAY OF THE TRIFFIDS, THE RAVEN, CAPTAIN SINGAL, THE NIGHT CREATURES; Mary Shelley and the BIRTH OF FRANKENSTEIN; Charles Collins on Shirley Jackson and Ray Bradbury; LARRY LEE on FRANKENSTEIN, TWILIGHT ZONE, TEEN-AGE MONSTER MAKERS.



#5—Noted film historian William K. "Hush" Evanson recalls his personal encounters with Lure in the PETER LORE STORY—with checklist of all Lure films; picture-story review of EVIL OF FRANKENSTEIN, featuring Lure's expert Bob Lipp; describes MONSTERS OF EDGAR RICE BURROUGHS—with illustrations by Frank Frazetta; Dead Crawford; Lure's role and Al Will-Hansen; OUTER LIMITS; interview with Hitchcock at A HITCHCOCK PARTY; another FRANKENSTEIN film; Charles Collins on Robert Morley; MONSTERS four years' worth of CHAS LEE; THE MAJOUR OF RED DEATH; UNDERDOG; part I of FRANKENSTEIN TV MOVIE GUIDE listing all horror on TV.



#6—The second FORGOTTEN FRANKENSTEIN; FANTASY FEST—report on 3rd Tri-State Science Fiction Film Festival; HORROR ON THE AIR—monthly magazine and rare photos of The Shadow, Insaar Sammes and other pulp heroes; feature part 3 of ION CHANEY; STORY; questions and answers with Hitchcock at A HITCHCOCK PARTY; another FRANKENSTEIN film; Charles Collins on Robert Morley; MONSTERS four years' worth of CHAS LEE; THE MAJOUR OF RED DEATH; UNDERDOG; part I of FRANKENSTEIN TV MOVIE GUIDE listing all horror on TV.



#7—A visit with director Daniel Haller; the set of DIE, MONSTER, DIE!; Joe Levine's 55,000 MONSTER; Robert G. Remond's MONSTERS AT THE MUSEUM OF MODERN ART; TOM OF LIQUID; conclusion of ION CHANEY; story; Checklist of Hammer's 1971 films; SUE PERRY's On the Set at Hammer; Hammer makeup artist Roy Ashby; On the Set at Hammer; Hammer's 1965; The Year in Horror-Fantasy Books; TV Movieguide "C" listings.



#8—Behind the Scenes with FU MANCHU and Christopher Lee; David McCallum—The Man from U.S.A.; William K. Evanson recalls The Last Days of Robin Hood; Mike Perry interviews Hammer makeup artist Roy Ashby; On the Set at Hammer; Hammer's 1965; The Year in Horror-Fantasy Books; TV Movieguide "C" listings.



#9—Exclusive question-and-answer style interview with Boris Karloff; picture-story of ABC-TV's BATMAN; with letter in book; feature on Hammer and film checklist of Lard Gregory; picture-story on the contemporary villain Victor Buono; picture-story on JOKER; picture-story on the 1971 and 1964; cartoon; picture-story on the conclusion of the Second Continuum (in connection with comic book) TV Movieguide "C" listings.



1967 ANNUAL—The best from the previous issues plus all new photos and features; Ken Kesey's feature on the book and film checklist of Lard Gregory; picture-story on the contemporary villain Victor Buono; picture-story on JOKER; picture-story on the 1971 and 1964; cartoon; picture-story on the conclusion of the Second Continuum (in connection with comic book) TV Movieguide "C" listings.



JOURNAL OF FRANKENSTEIN—Extremely limited supply available of this rare one-shot published in 1959. History of European horror films from 1895 to present. Boris Karloff as seen by different writers; picture-story on THE VOYAGE OF SINBAD AND HOUSE ON THE HAUNTED HILLS; picture-story on FRANKENSTEIN AT LARGE; review of La Fantastique de Cines; picture-story on the book JOHN ZACHERY; picture-story on THE SON OF FRANKENSTEIN; detailed report on horror films of '58. No back issues of this one will be around soon—so first come, first served.

With the exception of JOURNAL OF FRANKENSTEIN which (owing to short supply & rarity) is sold at \$1 straight, ALL back issues are 5 for \$4.00—single copies are \$1 each.

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BATMAN

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LIN CARTER

as drawn by Jack Gaughan



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first in a series on the contributors to
Castle of Frankenstein

LIN CARTER and his lovely wife Noel share a huge, creepy old Charles Addams type house on Long Island with four dogs, a cat, three rabbits, and a stunk apily named Edgar Allan Pew. This house is crisscrossed to the walls with ancient Egyptian artifacts, Chinese and Pre-Columbian antiquities, marble and bronze statues and sculpture, original paintings and art by Bak, Finlay, Cortier, Mahlon Blaine, Maxfield Parrish, art seewee, stuffed animals, Medieval swords and guns, and—books. Nine thousand of them, mostly science fiction, fantasy and horror, with several non-fiction collections of occultism, Egyptology, black magic and demonology, archeology, etc. Lin Carter is particularly fond of H. Rider Haggard, Talbot Mundy, Lord Dunsany, Sax Rohmer, E. Nesbit, Jules Verne, the Oz books, Edgar Rice Burroughs, Arthur Machan, Rafael Sabatini, Merritt, Lovecraft, and James Branch Cabell. Thirteen solid feet of shelf space are devoted to Burroughs alone.

Besides reviewing books for Castle of Frankenstein, Lin Carter writes science fiction professionally. His very first magazine story was snapped up by an anthology called *The World's Best Science Fiction*, and he has written several books. Among these are two sword and sorcery novels about Thangar of Valkarth, barbarian hero of the ancient world; *The Wizard of Lemuria* and *Thangar of Lemuria*. And two science fiction adventure novels, *The Star Magicians* and *The Man Without a Planet* (all from Ace Books). His fiction and articles have been published in *The Magazine of Fantasy and Science Fiction*, *IF*, *Fantastic Universe*, *Worlds of Tomorrow*, *Fetters*, etc. His famous studies of the sources of H. P. Lovecraft's Cthulhu Mythos were reprinted by Arkham House in their HPL-collection, *The Shattered Reem*, and some of his macabre verse was anthologized by August Derleth in the Arkham collection, *Fire and Steel and Candlelight*. His equally famous studies of the sources of J. R. R. Tolkien's *The Lord of the Rings* have just been simultaneously reprinted in two different magazines.

Born in Florida, a veteran of the Korean War, Lin Carter came to New York to study writing at Columbia University and has made his home in this city for the past dozen years. His profession is advertising, and he is currently a copywriter for one of the oldest ad agencies in Manhattan. A member of The Hydra Club, The Hybarian Legion and The Fantasy Film Club, he has appeared on the Amazing Randi Show, WOR's midnight-to-down "conversation" program, and frequently speaks before science fiction fan clubs and conventions.





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